

RADIO
CONTINUITY

LUCKY STRIKE
JACK BENNY

3-012

JAN. - MAR.
1950

ATX01 0313036

ATX01 0313037

THE JACK BENNY PROGRAM

produced for

THE AMERICAN TOBACCO CO.

by

BATTEN, BARTON, BURSTINE & OSBORN, Inc.

PRODUCT: LUCKY STRIKE CIGARETTES

Date: **January 1, 1950**
(Rebroadcast December 27, 1949)

Network: **CBS**

Broadcast: **4:00 + 4:30 PM PST**
Repeat: **9:30 + 10:00 PM PST**

AS BROADCAST

ATX01 0313038

RTK01 Q313039

HAC

(Transcribed December 27, 1949)

SUNDAY, JANUARY 1, 1950 CBS 4:00 - 4:30 PM EST

THE JACK BENNY PROGRAM

LUCKY STRIKE

AMERICAN TOBACCO COMPANY

REVISED SCRIPT
PROGRAM #17

COMMERCIAL

SHARPEITT: THE JACK BENNY PROGRAM TRANSCRIBED...presented by LI

STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HINSTAND: There's never a rough puff in a Lucky because -- LS/M
Lucky Strike means fine tobacco and in a cigarette it's
the tobacco that counts. Yes, at the tobacco auctions
Luckies pay more -- millions of dollars more than
official parity prices - to get ripe, light, naturally
mild tobacco that guarantees more real deep-down smoking
enjoyment for you; puff after puff with never a rough
puff.

SHARPEITT: And remember that the tobacco experts -- men who can see
the makers of Lucky Strike consistently select and buy
that fine tobacco ... choose Luckies for their own
personal smoking enjoyment. Yes, a recent survey shows
that more independent tobacco experts -- auctioneers,
buyers and warehousemen - smoke Lucky Strike regularly
than the next two leading brands combined!

HINSTAND: So take a tip from the experts ~ and smoke that smoke of
fine tobacco -- Lucky Strike. With every puff, every
pack, you'll get more real, deep-down smoking enjoyment
- puff after puff with never a rough puff. Yes, light
up a Lucky and enjoy a smoother, milder, truly finer
cigarette! Make your next carton LUCKY STRIKE!

IR

ATX01 0313040

(FIRST ROUTINE)

-1-

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, THE SPORTSMEN QUARTET, AND "YOURS TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: HAPPY NEW YEAR, EVERYONE...YES, THIS IS NEW YEARS DAY..AND WE'RE GOING TO TAKE YOU TO THE HOME OF MARY LIVINGSTONE IN BEVERLY HILLS. ..AT THE MOMENT, MARY AND HER MAID PAULINE ARE STRAIGHTENING UP THE HOUSE AFTER LAST NIGHT'S CELEBRATION.

MARY: Now Pauline, when you finish with the living room, start in the den, *please*.

DORIS: Yes ma'm...Gee, Miss Livingstone, that was a wonderful party. .you sure are a swell hostess.

MARY: *Well*, Thanks, Pauline. Do you really think my guests had a good time?

DORIS: Oh yes..Especially Dennis Day...I'll bet that he never drank champagne before.

MARY: You're right, Pauline. He took one drink, grabbed a bottle of catsup, poured it on his head and yelled, "Hey, look at me, I'm Red Skelton!"....(LAUGHS) He was really *cute though*.

DORIS: He might have been cute then...but when he caught me under the mistletoe, he was a mean widdle kid.

MARY: (LAUGHS) Well, at least everybody had a lot of fun.

DORIS: *Yeah*, and you can thank your sister Babe for that..She was the life of the party.

VH

ATX01 0313041

- MARY: Yeah.
- DORIS: She's really a card.. That was quite a gag, coming to a New Year's Eve party dressed in overalls.
- MARY: That was no gag, she had to go to work at one o'clock.
- DORIS: Oh, that's a shame, having to work on a holiday.
- MARY: Holiday or no holiday, ~~the~~ smudge pots have to be lit....
But Babe was a lot of fun, ~~and so was Phil Harris~~
with Phil Harris?
- DORIS: Say, you know what...I don't remember seeing Mr. Harris leave.
- MARY: Oh, he never did leave, Pauline.
- DORIS: He didn't--well where is he?
- MARY: You're standing on him.
- DORIS: (LAUGHS) Miss Livingstone, the way you tease me.
- MARY: Now go ahead, Pauline, take those glasses out to the kitchen.
- DORIS: Yes, Ma'am...You know it's a shame that Mr. Benny wasn't at your party last night. ~~Why didn't he come?~~, was he ill?
- MARY: No, no, he was all right.
- DORIS: I know you invited him, ~~why didn't he come?~~
- MARY: ~~Yes, I did, Pauline...~~ ^{well} ~~but~~ ^{Pauline} it's a long story...It all started yesterday evening at CBS...After our usual rehearsal, the entire cast gathered in Jack's dressing room to wish each other a Happy New Year.

(TRANSITION--"AULD LANG SYNE")

VH

ATX01 0313042

JACK: Well, kids, here we are at the end of another year...And it brings a warm glow to my heart, having all of you who have been with me so many years..gathered here in my dressing room.

MARY: Jack, that's sweet.

JACK: I feel that I'm a very fortunate man to have such capable people and such true friends.

PHIL: Aw, Jackson.

JACK: Not only are we bound together in friendship..but the quality of your individual performances has been a personal demonstration of your loyalty to me.

DON: *hull*, Thanks, Jack.

JACK: So to you..my associates as well as friends..I just want to say in all sincerity that I'm proud of each and every one of you.

DENNIS: Last year our Hooper was down and he spit in our eye.

JACK: Dennis! *saw*. This is a serious moment..and I meant every word of it.

PHIL: Well, I think we better break this up and get started for Livvy's party. Want to drive over with me, Jackson?

MARY: Phil, Jack's not coming to my party.

PHIL: What?

JACK: That's right, Phil...you kids will have to get along without little Jackie *h*. Got ~~yourself~~ a date..*myself*.. I got a date..all *by myself*.

DON: A date?

VH

ATX01 0313043

JACK: Yes sir..In fact, I'm gonna pick her up in about a half hour.

PHIL: Wellllll...so that's why you came to rehearsal in top hat, white tie, and tails.

JACK: Yep!...I look kinda classy, don't I, Phil?

PHIL: Classy? You look like the head pot man in a Forest Lawn flower shop.

JACK: Alright, Phil. Alright.

DENNIS: Say Mr. Benny, who have you got this date with?

JACK: Oh, she's a girl that I met just recently....Her name is Gloria.

MARY: Gloria? Do we know her?

PHIL: What does she look like, Jackson?

JACK: Uh uh uh uh uh...no more questions..~~this is my one little~~
~~secret~~...I know you're all curious, but I'm not talking..

PHIL: Well, so the old man is stepping out, eh?

JACK: Phil, I'm not an old man..You keep saying that all the time, and you know my age as well as I do.

PHIL: Weller.

JACK: Weller?..This is a word?...Weller?

PHIL: Jackson, if you think I'm hard to understand now, catch me at midnight.

JACK: Phil --

VR

ATK01 0313044

PHIL: That's when I'm ~~at~~ my wellest.

JACK: Well, there's no use trying to be sentimental around this gang... ^{Nah} Dennis, how about singing a number before we leave.

MARY: Yes Dennis, sing something lively.

DENNIS: Would you like to hear "I've Got a Lovely Bunch of Coconuts".

GANG: Yes yes..Come on Dennis, sing it.

~~DENNIS~~ easy.

(APPLAUSE)

(DENNIS'S SONG -- "BUNCH OF COCONUTS")

(APPLAUSE)

RTX01 0313045

SECOND ROUTINE

JACK: *M.* That was ~~very good~~ ^{wonderful}, Dennis..and the next time we hear you *Dennis Right you're gonna catch more birds* sing it will be 1950!... Now kids, before we leave, I've got a little surprise for you..It's right here in the dressing table.

(SOUND: DRAWER SLIDES OPEN)

JACK: There, how's that?

MARY: Jack! ...A bottle of champagne!

JACK: Yes sir..I'm gonna open it and we'll drink a toast before we leave ... Don, hand me that towel so I can wrap it around the bottle.

DON: Here you are, Jack.

PHIL: Don't forget to loosen ~~the~~ ^{them} wires, Jackson.

JACK: I have, I have ... Look out Mary, this cork is liable to fly... (GRUNT ..GRUNT) ..Hm..this cork is awfully tight.

DON: Let me try it, Jack.

JACK: No no, Don, I'll pull it out with my teeth... I can do it..(CLOSED TEETH).. There..it's coming..(GRUNT..GRUNT)

(SOUND: POP)

MARY: Gosh Jack, I never thought you could...Jack..Jack..Oh my goodness, he swallowed the cork....Jack..

DON: Don't get excited, Mary, I'll pat him on the back..

(SOUND: PAT, PAT, PAT..POP)

JACK: It's out.....Well, kids, now that the champagne is open, we'll drink a toast. Mary, here's a glass for you. Don.. Dennis..~~and~~..Now where is Phil?

MARY: He's over by the water cooler.

PHIL: (OFF) I'll be right with you, Jackson.

(SOUND: GURGLE..GURGLE...GURGLE...GURGLE)

JACK: Phil --

(SOUND: GURGLE GURGLE GURGLE GURGLE)

JACK: Phil --

(SOUND: GURGLE GURGLE GURGLE GURGLE)

JACK: Phil, for heaven's sakes, what are you drinking all that water for?

PHIL: Jackson, I've got a long night ahead of me and I wanna get ~~these~~ chasers out of the way.

JACK: I knew you'd have a good reason. All right, kids, here's to a--*new* --

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS)

JACK: Well, if it isn't Mel Blanc.

GANG: H'YA, MEL. *Happy new year*.

MEL: HAPPY NEW YEAR, EVERYBODY.

JACK: Happy New Year ~~Mr.~~ Say Mel, it was awfully nice of you to drop in.

MEL: Thanks, Mr. Benny. And I hope in the coming year you'll be able to use me on your program. You know, I didn't work too much this season.

GM

ATX01 0313047

JACK: Well, it's not my fault, Mel. I use you when I can..but after all, how often can I hire someone just to imitate Al Jolson?

MEL: NNNYYYAAAHHH.

JACK: You see, it's hardly worth it.

MEL: *I got* But I got ^{I got} a wife and six kids..and last week I couldn't even afford to buy a Christmas tree.

JACK: No.

MEL: Yeah, *my wife can't* my kids can't go to school because they ain't got no shoes...my wife is walking around in rags, and the rent is past due.

JACK: Gee.

MEL: If things get any worse, I'll have to sell my Cadillac.

JACK: ~~Cadillac! Your kids haven't any shoes, your wife is in rags, your rent is past due, and yet you drive around in a Cadillac?~~

MEL: ~~Oh, don't get the wrong impression, it's just like~~

JACK: Oh ~~uh~~: Well, in that case, I'll do all I can ~~to~~ ~~for~~ ~~her~~.

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS)

ARTIE: HAPPY NEW YEAR, EVERYBODY!

JACK: WELL...MR. KITZEL.

(APPLAUSE)

GANG: (DURING APPLAUSE) AD LIB HAPPY NEW YEARS.

GM

ATX01 0313048

JACK: *You sir - say* Mr. Kitzel, it's sure nice of you to come in and see us on New Year's Eve.

ARTIE: Yes..I just dropped by to wish *everybody* seasons greetings.

MARY: Mr. Kitzel..I'm having a party at my house tonight, would you like to come?

ARTIE: *oh please you must* Thank you, Miss Livingstone, but tonight, I'm taking my wife out formal. *And for this occasion I'm wearing a car... She has a new evening gown and we are going to the coconut grove.*

JACK: *formal, ah? Nothing a car? Where are you taking her?*

MARY: Are you getting your wife a corsage?

ARTIE: *To Simon's Drive-In* Yes, I'm bringing her a lovely bunch of coconuts.

JACK: *oh* Oh, Mr. Kitzel..you're joking.

ARTIE: Yes..(LAUGHS)..My..

JACK: Well Mr. Kitzel, I just opened a bottle of champagne, how about having a drink with us?

ARTIE: *oh* Thank you..and I'd like to propose a toast.

GANG: HEAR HEAR.

JACK: A toast.

MARY: Go ahead, Mr. Kitzel.

ARTIE: Well.....Here's to Jack Benny

Who's just like good wine,

He improves as he ages

But he stays thirty-nine.

JACK: *Thank you* Thank you, Mr. Kitzel, and here's to you.

(SOUND: TINKLE OF GLASSES)

GM

ATX01 0313049

JACK: Now I'd like to propose a toast to every member of my cast..

Mary, I'm gonna start with you...Now hold up your glass...

(SOUND: TINKLE OF GLASSES)

JACK: Mary, you've been on my program almost eighteen years..and...
and...isn't that funny,^{there's} there's so much I wanna say..but I
don't know how to say it.

MARY: *Well*, You don't have to say it, Jack. I know what you mean.

(SOUND: TINKLE OF GLASSES)

JACK: And, Phil --

PHIL: *Yeah, dad* .

JACK: *I - Phil* I wanna drink to you too. You've been with me fourteen
years...And Phil...sometimes you rib me a little...^{me & I have you - and}
you've certainly gone a long way.

PHIL: Thanks, Jackson. And you wanna know something?..There's no
one who takes more pride in my being on your program than
my father.

JACK: Your father?

PHIL: Yep..he knew it was always my ambition to be on your show...
and the day you signed me up, I went home, showed my father
the contract..and he looked up at me and said..
"Congratulations..it makes me happy to know that you finally
reached your goal son."

MEL: NNNYYYYHHHH!

JACK: He said, "Goal, son!"....And anyway, I thought you had gone.

GM

RTX01 0313050

MEL: Don't get mad, Mr. Benny, I just hung around because I want you to hear a song I recorded for Capital Records.

JACK: Mel.. You recorded a song?

MEL: Yeah.. "Toot Toot Tootsie, Goodbye."

JACK: Oh, Jolson again.

MEL: Yeah, but this is different. If you'd just listen to it, you'd wanna put it on your program.

JACK: Well, okay, Mel, let's hear it.

FS

RTK01 0313051

(INTRO)

MKL: TOOT TOOT TOOTSIE, GOODBYE, NNNYYYYH,
TOOT TOOT TOOTSIE, DON'T CRY.
THE CHOO CHOO TRAIN THAT TAKES ME
AWAY FROM YOU
NO WORDS CAN TELL HOW SAD IT MAKES ME.
KISS ME, TOOTSIE, AND THEN, NNNYYYYH.
DO IT OVER AGAIN
watch
WAIT FOR THE MAIL.
I'LL NEVER FAIL
IF YOU DON'T GET A LETTER
THEN YOU'LL KNOW I'M IN JAIL.
TOOT TOOT TOOTSIE, DON'T CRY
TOOT TOOT TOOTSIE, GOODBYE
QUART: PUFF PUFF PUFFING AWAY
WE'LL PUFF LUCKIES ALL DAY
WITH MEN WHO KNOW TOBACCO
IT'S ALWAYS LUCKIES
ROUND AND FIRM AND FULLY PACKED SO
PUFF PUFF, HAVE ONE ON ME
I S M F F T
LUCKIES PAY MORE
PAY MILLIONS MORE
FOR ALL THAT FINE AND LIGHT TOBACCO
WE ALL ADORE
HAPPY NEW YEAR, WE CRY,
AND KEEP ON SMOKING LUCKIES, GOODBYE

(APPLAUSE)

FS

ATX01 0313052

(THIRD ROUTINE)

JACK: *Mel* That was very good, Mel, and you're right..I think I'll use that number on my program.

MARY: *Mel*, Thanks, Mr. Benny, and GOODBYE, EVERYBODY.

GANG: HAPPY NEW YEAR, MEL.

(SOUND: DOOR CLOSES)

JACK: You know, kids, he really did a great imitation of Jolson.

PHIL: And how do you like the way he imitated the Sportsmen Quartet..That kid's clever.

JACK: He sure is...Now what was I saying before Mel did his song?

MARY: You were drinking a toast to all of us.

JACK: Oh yes...Don, you're next...Hold up your glass, Don.

(SOUND: TINKLE OF GLASS.)

JACK: Don, as the year comes to a close, I want you to know that my association with you is a very happy one...you're not only a fine announcer, but a gentleman, a scholar, and a friend.

DON: *Well*, Thank you, Jack.

Mary: *Don, how long have you been with Jack?*
~~JACK:~~ *And in all the years that* ~~you~~ *now long have you been*
~~with me?~~

DON: Nine years.

JACK: Nine years! No no, Don, you've been with me at least sixteen.

DON: Oh, you're counting the seven years you had me auditioning.

JACK: *You've gotta - you know* Certainly. You've gotta count everything...Anyway Don, here's to you..Good luck.

(SOUND: GLASSES TINKLE)

BS

ATX01 0313053

JACK: And now, Dennis --

DENNIS: Yes, sir?

JACK: Yes. Dennis, you've been with me almost eleven years...I remember the day you first came on my program...you were young..you were naive..but you had a beautiful singing voice..and as the years went by your voice became more matured...more beautiful than ever...and then..suddenly..you blossomed out..and now,^{now} you're a star in your own right.

DENNIS: My show is better than yours.

JACK: Dennis..Dennis..Look at me. Turn away again..It's my own ^{Dennis, you're Jack:} ~~soul~~ ^{for} ~~for~~ ^{now} ~~my own fault for~~ ...

MARY: Jack, I've gotta run home now and get things ready for my party tonight.

JACK: Okay, Mary.

MARY: ~~Jack~~ Are you sure you don't wanna join us?

JACK: No no, Mary, not tonight..In fact, I'm gonna pick my girl up in about ten minutes.

PHIL: Well Jackson, why don't you bring her over to Livvy's house?

JACK: No no, my plans are all made...Gloria and I are gonna have cocktails at Ciro's..dinner at Romanoffs..and then dance in the New Year at the Mocambo...Yes sir...Well, run along, kids, have a good time at the party, and don't worry about--

(SOUND: PHONE RINGS)

MARY: I'll answer it, Jack.

(SOUND: RECEIVER UP)

BS

ATX01 0313054

MARY: HELLO....YES, HE'S HERE..WHO'S CALLING?.....Oh, Jack, it's for you..It's Gloria.

JACK: GLORIA?...GIVE ME THAT PHONE....HELLO, GLORIA....I'M ALL READY AND RARING TO GO...I'LL PICK YOU UP IN ABOUT -- ... WHAT?.....YOU CAN'T?....BUT GLORIA, I'VE GOT RESERVATIONS AND EVERYTHING...AND I'M ALL DRESSED...BUT LOOK, ~~GEORGE~~...OF COURSE, I BELIEVE YOU...BUT, GEE, IT'S NEW YEAR'S EVE, YOU GOTTA GO.^{it's now} NOW LOOK, GLORIA, ISN'T THERE SOME WAY YOU CAN MAKE IT?.....Oh...well...if you can't...I guess..you just..can't...so long then... Goodbye.

(SOUND: RECEIVER DOWN)

JACK:WELL, WHAT'RE YOU ALL STARING AT? GLORIA HAD A VERY GOOD EXCUSE AND SHE'S NUTS ABOUT ME, TOO...Well, she is.

MARY: Well Jack, as long as your date is off, how about coming over to my party?

PHIL: Yeah, Jackson, come on, we'll have a lot of fun.

JACK: No thanks, I don't feel like going anywhere.

DON: uh. Come on, Jack, don't be so stubborn.

JACK: I'm not stubborn, I just don't feel like going.

PHIL: Jackson, ~~you're~~^{convinced} ~~sounding~~^{yourself} like a--

BS

ATX01 0313055

MARY: Phil...leave him alone...Jack..the party is at my house..
if you change your mind and want to come,^{I'd} I'd love to have
you.
JACK: *bray*. Thanks, but I'm going home...Where's my top hat and
gloves?...Oh, here they are...Happy New Year, Everybody.
GANG: (QUIETLY) Happy New Year, Jack.
JACK: So long.
(SOUND: THREE FOOTSTEPS...DOOR OPENS AND CLOSES)
DON: Gee, I wish Jack hadn't walked out like that..It makes me
feel awful.
PHIL: Yeah, it's no fun for him being alone on New Year's Eve.
MARY: Well, maybe he'd feel worse in a crowd.
(SOUND: DOOR OPENS)
JACK: I forgot my cane....Here it is...Well, so long.
(SOUND: DOOR CLOSES...FOOTSTEPS DOWN HALL)
RYAN: (ON CUE) (SLIGHT IRISH) HAPPY NEW YEAR, MR. BENNY.
JACK: Huh?
(SOUND: FOOTSTEPS STOP)
JACK: Oh..Happy New Year, Mike.
RYAN: Is your rehearsal over?
JACK: Yeah.
RYAN: And now you're stepping out, eh?

ATX01 0313056

JACK: No, I'm just going home.^{You know}. New Year's Eve is just another night to me... Well, goodnight, Mike.. See you tomorrow.

RYAN: Good night, Mr. Benny... and Happy New Year.

JACK: Happy New Year, ~~Mike~~.

(SOUND: DOOR OPENS..STREET NOISES WITH AUTO HORMS
AND SLIGHT NEW YEARS HORMS...FOOTSTEPS
CONTINUING)

MEL: (DRUNK) HAPPY NEW YEAR, MISTER, HA---PY NEW YEAR..YIPPEE!

JACK: Happy New Year.

SOUND: FOOTSTEPS CONTINUE THEN ON CUE CAR DRIVES UP
FAST, LOUD SCREECH OF BRAKES)

UKIE: (OFF) HEY, YOU IN THE MONKEY SUIT, WHY DON'T YOU WATCH WHERE
YOU'RE GOIN'?

JACK: I'm sorry. It was my fault.

~~well, just like it, bud.~~
UKIE: ~~WELL, THAT'S OKAY, BUD, HAPPY NEW YEAR.~~

JACK: Happy New Year:

(SOUND: CAR DRIVES OFF...FOOTSTEPS)

JACK: Maybe on this side of the street it won't be so---

HEARN: Hi ya, Rube!

JACK: Huh?

(SOUND: FOOTSTEPS STOP)

HEARN: Remember me? ~~Rube?~~

JACK: You?

HEARN: Yeah..I met you in the store while I was doin' my Christmas
shopping....I was lookin' for my wife.

RG

ATX01 0313057

JACK: Oh yes, yes.

HEARN: Say Rube, your coat's ripped up the back.

JACK: No no, those are tails .. I always dress like this on New Year's Eve.

HEARN: Well, ain't you the dandy.

JACK: Please, I'm in no mood to talk to you now. This is New Year's Eve and ^{I know} --

HEARN: I know..that's why I'm down here in the city..I aim to do a little celebratin' myself.

JACK: Good good.

HEARN: At the stroke of twelve, I'm going to take a drink, blow a horn, and catch the bus back to Calabasas.

JACK: Fine fine.

HEARN: If you wanna join me, you're welcome..I've got a little snort here in my back pocket.

JACK: No thanks, I'm going home..Goodbye.

HEARN: Okay, Rube..Happy New Year.

JACK: Happy New Year.

(SOUND: FEW FOOTSTEPS)

JACK:I wonder why he keeps calling me "rube"....He was kind of friendly though.....Well, I better hail a cab now and----- Gee, it's kind of cold.... I think I'll stop in here and get a cup of coffee first.

(SOUND: FOOTSTEPS UP STEP..DOOR OPENS AND CLOSES..COUPLE OF FOOTSTEPS)

ATX01 0313058

RUBIN: (SLIGHT GREEK ACCENT) Good evening, sir.

JACK: Good evening.

RUBIN: Would you like a nice table right here by the window?

JACK: No thanks, I'm all alone, ^{I'll just} I'll just sit at the counter.

RUBIN: Please, come ~~and~~ sit ^{some} by the window..I lika everybody see how nice my customers dress.

JACK: No thanks, ^{some} other time.

RUBIN: All right, if you lika sit at the counter, ^{all right go ahead} ~~some~~.

JACK: Thank you.

RUBIN: We have a special two dollar dinner tonight .. steak, mashed potatoes, string beans, and for dessert nice apple pie ala mode.

JACK: Well --

RUBIN: If you sit by the window, I give it to you free.

JACK: No, thanks, I'll just have a cup of coffee at the counter.

(SOUND: FEW FOOTSTEPS AND STOP..STOOL SQUEEK)

JACK: I don't know if I just want coffee or---Yeah, I guess coffee is enough.

SANDRA: What'll it be?

JACK: Coffee, please.

SANDRA: Would you like a sandwich or some toast with it?

JACK: No thanks, just coffee.

RG

A1X01 0313059

SANDRA: Want a little cream with it?

JACK: No, just black coffee.

SANDRA: Okay.

(SOUND: COUPLE FOOTSTEPS...DISHES RATTLE, POURING
COFFEE...COUPLE FOOTSTEPS..DISH ON COUNTER)

SANDRA: Here's your coffee.

JACK: Thanks.

SANDRA:Gee, I'm sorry about tonight.

JACK: That's all right, Gloria.....Forget it, *Gloria*.

SANDRA: But honest Jack, Mamie promised she'd work for me tonight.

JACK: Mamie! Mamie! All the time it's Mamie...You coulda let
me know before the last minute.

SANDRA: I'm sorry.

RG

RTX01 0313060

JACK: Well, I see you're wearing my corsage...And on that ^{greasy} uniform yet. I don't want this coffee, I'm going home.

SANDRA: I'll be through at three o' clock.

JACK: At three o' clock I'll be snoring..goodbye.

(SOUND: FOOTSTEPS..DOOR OPENS AND CLOSES..STREET NOISES UP)

JACK: ~~She~~ always blames everything on Mamie...OH, TAXI..TAXI!

(TRANSITION MUSIC)

(SOUND: TAXI STOPS..DOOR OPENS)

JACK: Here you are driver.

RYAN: Thank you..Happy New Year.

JACK: Happy New Year.

(SOUND: CAR DRIVES OFF..FOOTSTEPS ON WALK..UP STEPS..
JINGLING OF KEYS..KEY IN LOCK..DOOR OPENS)

ROCH: (OFF) WHO'S THAT?

JACK: It's me, Rochester.

ROCH: BOSS...HOW COME YOU'RE HOME SO EARLY. I THOUGHT YOU WERE GOING OUT TONIGHT AND CELEBRATE.

JACK: I was, ... but things didn't work out....Say Rochester, I thought you were going out tonight.

ROCH: OH, I AM, I AM!

JACK: Well, hadn't you better hurry? It's almost midnight.

ROCH: BOSS, ON CENTRAL AVENUE, FATHER TIME LINGERS TILL WE GET ROLLIN'.

JACK: What? *Riding*

DJ

ATX01 0313061

ROCH: SOMETIMES WE ROLL RIGHT INTO FEBRUARY.

JACK: Well, you can leave whenever you want to, Rochester.

ROCH: ~~But~~, WHAT'RE YOU GONNA DO, BOSS?

JACK: Oh, I'll just sit by the fire and read a book, and then go to bed

ROCH: OH BOSS, I HATE TO SEE YOU ALL ALONE ON NEW YEAR'S EVE.

JACK: That's all right.

ROCH: NO IT AIN'T ALL RIGHT. ~~IF YOU'RE GONNA STAY HOME, I'M~~
~~GONNA STAY HOME WITH YOU;~~ *with you* and -- I'm gonna be right here.

JACK: *ah* Rochester, you don't have to do that.

ROCH: SURE BOSS, WE'LL GREET THE NEW YEAR TOGETHER.

JACK: Well, if you... Say, we might have fun at that... Have we got any horns in the house?

ROCH: NO, WE SOLD THEM ~~A~~.

JACK: Oh.

ROCH: WE'VE ~~STILL~~ GOT SOME OHIO STATE PENNANTS LEFT, WE CAN WAVE THOSE.

JACK: No no, they don't make any noise... Look Rochester, it's almost midnight...you better run along and--

ROCH: NO SIR... I'M STAYING RIGHT HERE WITH YOU.

JACK: All right, if you insist.

ROCH: I'LL GET A CAN OF BEER OUT OF THE ICE BOX AND WE'LL ~~SEE~~ *drink to the* NEW YEAR ~~IN~~ TOGETHER.

JACK: No no, Rochester, if you're willing to stay home with me on New Years Eve, we're gonna do this thing right..We're gonna open a *bottle* of Champagne.

DJ

ATX01 0313062

ROCH: WE'RE GONNA OPEN A ~~WINE~~ ~~WHAT?~~

JACK: We're gonna open a ~~bottle~~ of champagne.. There's a cold one in
the ice box. Now hurry up.

ROCH: YES SIR.

(SOUND: FAST FOOTSTEPS GOING OFF)

JACK: Gee, it was nice of Rochester to stay.. Maybe it won't be ~~so~~

(SOUND: START TWELVE VERY SLOW CHIMES...NEW YEARS
NOISES IN DISTANCE)

JACK: Gee, it's midnight already... ROCHESTER, HURRY. ~~HERE~~ *Hurry up*

ROCH: (OFF) COMING, BOSS, COMING.

(SOUND: FOOTSTEPS HURRYING BACK IN)

ROCH: HERE'S THE CHAMPAGNE, BOSS.

JACK: Well, open it, open it *up*.

ROCH: I AM, I AM.

(SOUND: POP)

ROCH: *here* HERE'S A GLASS, BOSS.

JACK: Good good, pour some in.

(SOUND: POURING)

JACK: That's swell. Now fill up yours.

(SOUND: POURING)

JACK: There.

(SOUND: BOTTLE DOWN)

JACK: Well. Happy New Year, Rochester.

ROCH: HAPPY NEW YEAR, BOSS.. AND I HOPE WE'LL BE TOGETHER FOR MANY
MORE.

JACK: I hope so. *and nice to us*.

ATX01 0313063

JACK: (SING) SHOULD OLD ACQUAINTANCES BE FORGOT

Jack & Fash: AND NEVER BROUGHT TO MIND?

SHOULD OLD ACQUAINTANCES BE FORGOT

AND DAYS OF AULD LANG SYNE.

(ORCHESTRA PICKS UP "AULD LANG SYNE".....APPLAUSE)

DJ

ATX01 0313064

Don

JACK: Ladies and gentlemen, CARE food packages have been improved and increased with more meats and fats that mean health to hungry children and families overseas. Twenty-two and one-half pounds of life giving food for ten dollars. Delivery guaranteed. Send your contribution to non-profit CARE, Los Angeles or New York. That's C.A.R.E., CARE, Los Angeles, or New York.

(APPLAUSE)

DON: Jack will be back in just a moment, but first....

DJ

ATX01 0313065

THE JACK BENNY PROGRAM
JANUARY 1, 1950 (RECORDED DECEMBER 27, 1949)
CLOSING COMMERCIAL

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

SHARBUTT: LS -- MFT

LS -- MFT

HIESTAND: Yes, Lucky Strike means fine tobacco ... ripe, light tobacco that always smokes smooth and mild. That's why there's never a rough puff in a Lucky. Now fine tobacco like this costs more ... and at the tobacco auctions Luckies pay more ... millions of dollars more than official parity prices for light mellow leaf that gives you a smoother, milder, altogether finer cigarette every puff of the way.

SHARBUTT: No doubt about it, friends, Luckies give you more. More smoothness and mildness ... more real, deep-down smoking enjoyment. So light up a Lucky and enjoy the mellow taste of truly fine tobacco. From first puff to last, there's never a rough puff in a Lucky. Good reason to make your next carton -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw!

IR

{

ATX01 0313066

(TAG)

JACK: Ladies and gentlemen . . to all my listeners everywhere, a very happy and prosperous New Year from me, Jack Benny.

MARRY: And from me, Mary Livingstone.

DON: And from me, Don Wilson.

DENNIS: And from me, Dennis Day.

ROCH: AND FROM ME ROCHESTER.

PHIL: And from I, Phil Harris.

JACK: He's not grammatical, folks, but he's sincere...Goodnight, all.

(APPLAUSE AND MUSIC)

DON: Be sure to here Dennis Day, in "A Day In the Life of Dennis Day" . . Stay tuned for the Amos 'n' Andy Show which follows immediately. . . *broadcasted*.

THIS IS CBS THE COLUMBIA BROADCASTING SYSTEM.

DJ

ATX01 0313067

THE JACK BENNY PROGRAM
produced for
THE AMERICAN TOBACCO CO.
by
BATTEN, BARTON, DURSTINE & OSBORN, Inc.

PRODUCT: LUCKY STRIKE CIGARETTES

DATE: January 8, 1950

Network: CBS

Broadcast: 4:00 - 4:30 PM PST

Repeat: 9:30 - 10:00 PM PST

AS BROADCAST

PROGRAM #18
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, JANUARY 8, 1950 CBS 4:00 - 4:30 PM PST

18

ATX01 0313069

THE JACK BENNY PROGRAM
JANUARY 8, 1950
OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM ... presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

SHARBUTT: There's never a rough puff in a Lucky! That's right, friends, for Luckies are always mellow, mild and deeply enjoyable. Here's why - in a cigarette, it's the tobacco that counts ... and ... LS -- MFT ... Lucky Strike means fine tobacco.

Hiestand: Yes, today, tomorrow -- always -- Lucky Strike means fine tobacco ... light, ripe tobacco that always smokes smoother, milder -- puff after puff, pack after pack. Now, fine tobacco costs more ... and at the auctions Luckies pay more ... millions of dollars more than official parity prices to get really fine tobacco for your cigarette. So, friends, for smoking enjoyment at its finest -- with never a rough puff -- light up a Lucky. Every puff of the way you'll get more, much more real, deep-down smoking enjoyment. Yes, the next time you buy cigarettes, ask for a carton of LUCKY STRIKE, so round, so firm, so fully packed, so free and easy on the draw.

FS

ATK01 0313070

(FIRST ROUTINE)

AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY ... WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, THE SPORTSMEN QUARTET AND "YOURS TRULY" DON WILSON.

(APPLAUSE ... MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN ... 1949 IS GONE AND FORGOTTEN, BUT TO JACK BENNY 1950 WILL ALWAYS BE REPRICED ... BECAUSE 1950 IS WHAT HE PAID FOR HIS NEW SUIT ... AND HERE HE IS, JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you, hello again, this is Jack Benny talking ... And Don, I wanna ask you something ... How did you know that I bought a New suit.

DON: I heard it on Drear Pooson --

JACK: You heard it on what? Wait a minute ... I went to hear this. You heard it -- you heard it on what?

DON: I heard it on Drew Pearson's broadcast.

JACK: Ladies and gentlemen, he got the award for being the best announcer. That gives you a rough idea. Dr. Gallop must have given it to him. Now, wait a minute, Don, Drear Drearson -- Drew Pearson is a commentator who specializes in national affairs. Why would he mention that I bought a suit for nineteen dollars and fifty cents?

DON: Because Wall Street feels that it indicates a definite trend toward a Bull Market.

JACK: Gee, I can't understand it ... A man goes out and buys a plain herring bone suit and it shakes the economic system of the nation ... I need wool socks too, but who knows what it'll do to England ... But you know, Don, I really bought this suit because I thought I was going to be invited to Clark Gable's wedding.

DON: Well, the reason you weren't invited, Jack, was because they wanted to keep it a secret.

ATK01 0313071

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY...WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN...1949 IS GONE AND FORGOTTEN, BUT TO JACK BENNY 1950 WILL ALWAYS BE REMEMBERED...BECAUSE 1950 IS WHAT HE PAID FOR HIS NEW SUIT...AND HERE HE IS, JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you, hello again, this is Jack Benny talking...And Don, I wanna ask you something..How did you know that I bought a new suit.

DON: I heard it on Drew Pearson's broadcast.

JACK: Now, wait a minute, Don, Drew Pearson is a commentator who specializes in national affairs - Why would he mention that I bought a suit for nineteen dollars and fifty cents?

DON: Because Wall Street feels that it indicates a definite trend toward a Bull Market.

JACK: Gee, I can't understand it .. A man goes out and buys a plain herring-bone suit and it shakes the economic system of the nation... I need wool sox too, but who knows what it'll do to England...But you know, Don, I really bought this suit because I thought I was going to be invited to Clark Gable's wedding.

DON: Well, the reason you weren't invited, Jack, was because they wanted to keep it a secret.

FS

ATX01 0313072

DON: Net-as-big-a-surprise-as-Clark-Gable's wedding.
JACK: *I know Don, see --* You're right... And when Clark got married, he certainly left a trail of broken hearts.

PHIL: (COMING IN) Yeah, there haven't been so many gals weepin' and wailin' since Alice slipped the ring over my finger.

JACK: Well..if it isn't the Bashful Blond From Elbow Bend...
Say Phil --
Wait
PHIL: Just a second, Jackson. Before we get into *any* ^{one of them} routines, I want to greet my orchestra..(UP) GOOD AFTERNOON GENTLEMEN.

ORCH: (ALL TOGETHER) GOOD AFTERNOON, MAESTRO!

JACK: Maestro! Phil, you don't even know what the word "Maestro" means.

PHIL: ...I don't eh..Well, get this...A maestro is an eminent musical composer who attains the ultimate in harmonic perfection through realism.

JACK: Through realism, eh?....Phil, just because you recorded "Mule Train" at a barnyard in Encino doesn't make you a maestro -- *They call you Maestro - Phil Toscanini...* And anyway, how come you and your musicians are treating each other with so much dignity?

PHIL: On New Year's Eve we all made a resolution.

JACK: Well, I'm glad to hear it.

PHIL: I figured that the clowning and kidding we did was all right *for the first* five or ten years ago..but now my orchestra has reached a position of prestige in the entertainment world and we should do nothing to jeopardize it.

IR

ATX01 0313073

JACK: Well, that's wonderful, Phil..By the way, I notice that your brass section is missing, how come?

PHIL: Their parole was cancelled on New Year's Day.

JACK: ~~Oh~~, well anyway I'm glad that 703896 is still with us.. I like the way he sandpapers his fingers before he plays the piano... What a gang... Phil, this is a new year, 1950, why don't you do something about your orchestra?

PHIL: What do you mean?

JACK: Well, just look at Remley...sitting there on his stool sound asleep using his guitar for a pillow.

PHIL: Well, that ain't Frankie's fault, Jackson, you know, you don't get much rest when you sleep under the sink, on the piano, or in a bath-tub.

JACK: Wait a minute, Phil..You mean Frankie sleeps in those kind of places?

PHIL: Look Dad, he sleeps in the ~~last~~ place he was when the bottle ~~last~~ ran dry.

JACK: What?

PHIL: You know, when your knees buckle, you ain't always over a feather bed.

JACK: I guess not.. But you'd think that --- oh, hello, Mary.

MARY: Hell, Jack... I was just ... (SURPRISED) Well, Jack, you're wearing that new suit you bought last Tuesday, aren't you?

JACK: Yes Mary, do you .. wait a minute.. how did you know I bought it last Tuesday?

IR

ATX01 0313074

MARY: Truman had it in his message to Congress. *I remember that--*

JACK: Oh yes.. they booed the coat and cheered the pants... what *what* excitement... Say Mary, you know I haven't seen you since the Rose Ball Game.

MARY: That's right, Jack.

DON: That was some crowd out there, wasn't it, Mary?

MARY: Oh, we didn't go to the game. We watched it on Jack's new television set.

DON: You mean Jack got a television set?

MARY: Uh huh.

PHIL: Welllll...don't tell me that Tighter Than Springtime has finally loosened up.

MARY: Oh, he didn't buy it, it came with his new suit.

JACK: Mary, don't be ridiculous, the Warner Brothers gave it to me.

MARY: Well, it's about time, you certainly gave it to them.

JACK: Yeah.. Now kids, let's cut out this small talk because we've got a very important show to do.

MARY: Jack, is Fred Allen gonna be on ^{the} program today?

JACK: No no, Mary, Allen will be with us next week.. The train he was coming out on had to go through a sheep-dip treatment at the border.... They had to dip him twice.... But tonight we're doing a very important play. It's an exciting mystery melodrama that takes place in a restaurant in --

IR

ATX01 0313075

DENNIS: Well come on, come on, let's get this corny sketch over with.

JACK: Huh?..Dennis, you're late.

DENNIS: So what, you wanna make something out of it?

JACK: What?

DENNIS: You heard me, Clyde, you ain't wearing ear muffs.

JACK: Dennis..Dennis.

DENNIS: Dennis Dennis Dennis, you make me sick!

JACK: Now look kid, if you think you can come in here ~~and~~--

DENNIS: Don't crowd me, son.

JACK: For heaven's sake..Dennis, what's come over you?

DENNIS: It's my New Year's resolution. Nobody's pushing me around anymore.

PHIL: That's telling him, ~~kid~~. *Harney*

JACK: Look, Dennis --
Dennis *yeah*.

PHIL: (WHISPER) Leave him alone, Jackson, I told him to get tough.

JACK: Oh oh, I see.. What did you say Dennis?

DENNIS: Nobody's pushing me around any more.. from now on I'm getting what I want ~~around-here...~~(UP) HEY YOU, IN THE HIGH HEELS...COMF HERE.

MARY: Me?

LR

ATX01 0313076

DENNIS: Yes you, Toots, come here.

JACK: Go ahead, Mary. Go ahead.

(MARY GOES TO DENNIS'S MIKE)

(SOUND: FOUR FOOTSTEPS)

MARY: (FRIGHTENED) Yes?

DENNIS: Now put your arms around me and hold me tight..Tight, I said!

Now I'll put my arms around you, squeeze you like this...and

...and...(LONG PAUSE) Hey Phil, what do I do now?

JACK: Oh for...Well, the first thing you do, Dennis, is stop
acting silly.

DENNIS: Yes sir.

JACK: And the third thing you do is sing your song.

DENNIS: What's the second?

JACK: Let go of Mary...Now go ahead, let's have it.

(APPLAUSE)

(DENNIS'S SONG..."MARTA")

(APPLAUSE)

LR

RTX01 031307Z

(SECOND ROUTINE)

-7-

JACK: That was "Marta" sung by Dennis Day and very good Dennis..
that was really wonderful.

DENNIS: Thank you, Mr. Benny, and congratulations on your new suit.

JACK: Well, thank you Dennis.. How did you know I bought a new
suit.

DENNIS: It's in the lyrics of "Don't Cry Joe".

JACK: *you know, harry*
-Eee, such a fuss over a suit... it's only herring-bone... And
now, ladies and gentlemen, for our feature attraction tonight
we are going to present a melodramatic mystery entitled
"Murder At Romanoff's".

(CYMBAL CRASH)

JACK: This scene takes place in one of the most fashionable
restaurants in Beverly Hills where all the----

(SOUND: PHONE RINGS)

JACK: Hmmm. Excuse me.

(SOUND: RECEIVER UP)

JACK: Hello?

ROCH: HELLO, MR. BENNY, THIS IS ROCHESTER.

(APPLAUSE)

JACK: Rochester, I'm in the middle of the program.

ROCH: I KNOW, BOSS, BUT THIS IS VERY IMPORTANT...THE MAN FROM THE
LIFE INSURANCE COMPANY WAS HERE ABOUT THAT POLICY YOU'RE
TAKING OUT AND HE ASKED ME A LOT OF QUESTIONS.

JACK: Well, I hope you answered them right.

ROCH: OH, I DID...WHEN HE ASKED ME YOUR HEIGHT, I SAID FIVE FOOT
TEN.

JACK: Uh huh.

JD

ATX01 0313078

ROCH: YOUR WEIGHT...A HUNDRED AND SIXTY FOUR.

JACK: Uh huh.

ROCH: YOUR AGE...THIRTY NINE.

JACK: Uh huh.

ROCH: WE HAD QUITE A ROUND TABLE DISCUSSION ON THAT ONE.

JACK: Wait a minute, Rochester...why should there be any question about my age?

ROCH: OH, IT WASN'T THE QUESTION, IT WAS THE ANSWER WE HAD TROUBLE WITH.

JACK: Ch...well, I'll straighten that out when I see him...what other questions were there?

ROCH: WELL...COLOR OF YOUR EYES..BLUE.

JACK: Uh huh. *your*

ROCH: COLOR OF HAIR...BLONDE.

JACK: You told him I was a blonde?

ROCH: YOU MUST BE...I'VE GOT THE RED, BROWN AND BLACK ONES IN THE BENDIX.

JACK: Oh yes... what else happened?

ROCH: WELL, THEN I TOLD HIM WHAT YOU WANTED ~~TO~~...AND HE SAID THAT NEVER IN THE HISTORY OF THE LIFE INSURANCE BUSINESS HAS A POLICY BEEN MADE OUT THAT WAY.

JACK: Well, didn't you insist that I want it that way, Rochester?

ROCH: YEAH...BUT HE TOLD ME..NO MATTER WHAT YOU SAY, YOU CAN'T BE YOUR OWN BENEFICIARY.

JACK: Hmmm.

JD

ATX01 0313079

ROCH: BUT I ARGUED AND FINALLY CONVINCED HIM THAT YOU
WOULDN'T TAKE THE POLICY OUT UNLESS YOU COULD BE.

JACK: and What did he say?

ROCH: HE SAID JUST LEAVE A FORWARDING ADDRESS AND THEY'LL MAIL IT
ON TO YOU.

JACK: Good, good...Anything else?

ROCH: NO, THAT'S ALL.

JACK: Okay...Goodbye, Rochester.

ROCH: GOODBYE---OH, SAY BOSS...

JACK: ---Now what?

ROCH: ---YOU KNOW THAT NEW SUIT YOU BOUGHT FOR NINETEEN DOLLARS AND
FIFTY-CENTS?

JACK: ---Yes---

ROCH: ---WELL, IT COST YOU PRACTICALLY NOTHING.

JACK: ---Why?

ROCH: ---I JUST SOLD THE OTHER THREE PAIR OF PANTS.

JACK: ---Good, good, don't forget to cancel the ad in the Times...
Goodbye.

ROCH: ---GOODBYE.

(SOUND: RECEIVER DOWN)

JACK: All right kids, let's not waste anymore time...And now,
ladies and gentlemen, for our feature attraction tonight,
we bring you that melodramatic mystery entitled..."MURDER
AT ROMANOFF'S".

(Cymbal Crash)

JP

ATX01 0313080

JACK: Set the scene, Don.

DON: OUR PLAY OPENS IN THE PRIVATE OFFICE OF CAPTAIN O'BENNY OF THE BEVERLY HILLS POLICE...CURTAIN...MUSIC.

(DRAMATIC MUSIC)

(SOUND:--PHONE-RINOS...RECEIVER-UP)

JACK: Hello, Beverly Hills Police, Captain O'Benny speaking...What's that..you say you were robbed in front of a hundred thousand witnesses?--I'm sorry, Coach Waldorf, but that comes under the Pasadena jurisdiction.--Goodbye.

(SOUND:-- RECEIVER-DOWN)

JACK: Now listen men...there've been a lot of complaints and we're gonna straighten things up around here...You first, Officer O'Day.

DENNIS: What did I do now?

JACK: Yesterday I sent you out on a simple assignment...All you had to do was to look for cars parked next to fire hydrants and give out traffic tickets.

DENNIS: Well, I did.

JACK: O'Day, how many times must I tell you...put the tickets on the cars not the hydrants! ...And you, O'Wilson.. you haven't been attending to your duties either.

DON: I'm sorry sir.

JACK: Being sorry doesn't help....Remember, you're the only man on the police force who's a condemned murderer.

DENNIS: Say Chief, how come we have a murderer working with us?

JD

ATX01 0313081

JACK: Well, on the day of his execution he started ordering his last meal, and the state couldn't afford it...but I'm really disgusted with you men...Why even our Bloodhound, Prince, is smarter than you...Come here, Prince...here, Prince.

MEL: (PANTS) Hah hah hah hah hah.

JACK: Prince, how much is one and two.

MEL: (BARKS THREE TIMES...SPACING THEM)

JACK: That's right...Now...what's six minus four?

MEL: (BARKS TWICE)

JACK: Right again, Prince...Now, what is the square root of seventy three thousand, four hundred twenty-nine?

(SOUND: PAUSE...THEN LIGHT SCRATCHING SOUNDS)

JACK: Put down that pencil and figure it out in your head...Stupid dog.....Now Men, today I want you to--

(SOUND: PHONE RINGS...RECEIVER UP)

JACK: Hello, Beverly Hills Police, Captain O'Benny speaking.

MARY: (OOMPHY) Hello Captain, this is Mitzy La Rue.

JACK: (RHYTHM) Mitzy la-Who?

MARY: Mitzy La Rue.

JACK: Hello, Mitzy, How do you do?

(DRUM BREAK)

JD

ATX01 0313082

JACK: Prince, put down those drums...(I never shoulda given them to him for Christmas)....Now what is it, Miss La Rue?

MARY: Well Captain..I'm the cigarette girl at Romanoffs Restaurant ...and I want to report that a man was murdered here two hours ago.

JACK: Two hours ago?

MARY: Yes.

(SOUND: PISTOL SHOT (OFF))

UKIE: (SCREAMS)

(SOUND: BODY THUD)

JACK: What was that...another murder?

MARY: No, the same one.

JACK: What?

MARY: We had it transcribed for release at this more convenient time.

JACK: (That's using your head.)—Now tell me...what's the name of the man who was murdered?

MARY: Carlton Quince. He was stabbed.

JACK: Stabbed! Then why did I hear a shot?

MARY: The blade went through his bubble gum.

JD

ATX01 0313083

Good

JACK: Oh, well, we'll be right over....Goodbye.

(SOUND: RECEIVER CLICK)

JACK: All right, Men...get out the squad car..there's been a
Murder at Romanoff's and I'll find out who killed Carlton
Quince or my name ain't--

(MUSIC)

QUART: LUCKY STRIKE MEANS FINE TOBACCO

(MUSIC)

QUART: ROUND AND FIRM AND FULLY PACKED, SO
L S M F T, L S M F T
EVERYBODY KNOWS THAT LUCKY STRIKE
PAYS MILLIONS MORE FOR FINE TOBACCO, YES SIREE, HEY!

(SOUND: SIREN DYING DOWN...BRAKES OF CAR
STOPPING FAST...CAR DOOR OPENS..FOOTSTEPS)

JACK: Okay Men...this is Romanoff's Restaurant..and that man there
~~uniform and the~~
in the red coat, the black cape, and the fur hat with the
gold braid must be the doorman...I'll ask him.

(SOUND: COUPLE FOOTSTEPS)

LR

ATX01 0313084

JACK: Pardon me, are you the doorman?

NELSON: No, I'm the clothes rack, they hang the stiffest things on
me. Who do you think I am, Dream Person?

JACK: Now wait a minute, ^{all right} you're the doorman and you know it! Now
stand aside and let me in.

NELSON: You can't get in here unless you have a reservation.

JACK: A reservation?... Well --

NELSON: And if you say anything about being an Indian, I'll punch
you right in the nose.

JACK: I was trying to switch it... Now look, there's been a
murder committed in here and I'm going in. I'm Captain
^{0'Benny. To stand aside while I -- Dearmus who}
^{are you staring at?}

NELSON: All right, but turn around first.

JACK: -- What?--

NELSON: Turn around.

IR

ATX01 0313085

JACK: ----OKAY--

NELSON: Oooooooh, a new suit!

JACK: How ^{did} you know?

NELSON: I heard it on the frost warnings.

JACK: Oh. . .well out of my way...Come on, Men, let's go inside.

I'm gonna find the murderer of Carlton Quince or my name ain't--

(MUSIC)

QUART: L S, L S, L S, M F T

MEANS FINE AND LIGHT AND MILD TOBACCO YES SIREE, HEY!

(SOUND: DOOR OPENS..RESTAURANT NOISES UP AND DOWN)

DON: Say, Chief....this place is sure crowded with celebrities.

JACK: Yeah, ^{Dress}. You men search the premises.. I'm going to question some of these people. I think that little short guy over there is the owner of the place.

(SOUND: COUPLE OF FOOTSTEPS)

JACK: Hey you...What's your name?

MIKE: I am Prince Michael Romanoff.

(APPLAUSE)

JACK: Well, tell me, Prince Romanoff, what do you know about this murder?

MIKE: Murder? Has there been a murder here?

JACK: Yes, your cigarette girl called me and told me about it.

MIKE: Well, here she comes now...I'll ask her... Tell me, Mitzy, have we had a murder today?

KM

ATX01 0313086

MARY: Yes... Carlton Quince was ¹⁵
killed? ... One ~~body~~ released
MARY: Yes Carlton Quince was killed...there he is at that
corner table....dead.
MIKE: So he is...strange I didn't notice it before.
JACK: Wait a minute...who are you trying to kid? Don't tell me
you didn't notice him with all that blood on his shirt.
MIKE: I thought it was borscht.
JACK: Oh yeah....Now come clean, Romanoff, did you kill Carlton
Quince?
MIKE: It couldn't have been me, Captain. I wasn't even here when
the murder was committed.
JACK: Where were you?
MIKE: Having lunch at Simon's Drive-In.
JACK: How come you weren't eating here?
MIKE: Who can afford these prices?
JACK: Oh...well, who's that sitting over there eating that big
steak?
MIKE: Simon, he's loaded.
JACK: ~~Then~~....I'll get back to you later...I want to look around..
(UP) NOW NOBODY LEAVE THIS ROOM, THERE'S BEEN A MURDER
COMMITTED.
MARY: Don't raise your voice, Chiefie--remember, this is the
classiest joint in town.
JACK: Oh fine...some class....Look at that broom leaning against
the table with a hat on it.
MARY: ~~Well, that's no broom.~~
That's Frank Sinatra.
KM

ATX01 0313087

JACK: Well, I'm going over and talk to him.

(SOUND: FEW FOOTSTEPS)

JACK: Say, you....are you Frank Sinatra?

FRANK: (SINGS) WON'T YOU TELL ME WHEN,
WE WILL MEET AGAIN
SUNDAY, MONDAY, OR ALWAYS.

(APPLAUSE)

FRANK: (AFTER APPLAUSE...CONTINUES SINGING)
I'LL BE SATISFIED
WITH YOU BY MY SIDE--

DENNIS: Oh, stop showing off!

JACK: Quiet, O'Day...Where's O'Wilson?

DENNIS: In the O'Kitchen, where else?

JACK: Well, you go look for clues...Now listen, Sinatra, what were you doing at the time of the murder?

FRANK: I was eating lunch.

JACK: A likely story...What did you have?

FRANK: A raisin.

JACK: One raisin for lunch?

FRANK: Boy am I stuffed!

JACK: Never mind...Now I wanna know if--

FRANK: Say Captain O'Benny, that's a beautiful new suit you're wearing....Cost nineteen fifty, didn't it?

JACK: Yes, how did you know?

FRANK: Last Friday I sang "Don't Cry, Joe".

JACK: Oh yes....Now tell me, Frank, what do you know about the murder of Carlton Quince?

21 KM

ATX01 0313088

FRANK: Well, personally, I think Romanoff did it.

JACK: Oh you do..well, I'll call him back again (UP) OH PRINCE!

MEL: (BARKS TWICE THEN PANTS LIKE DOG) Hah hah hah hah hah.

JACK: Not you, you stupid dog!....And put down that pencil. If you haven't figured it out yet, forget it...Prince Michael, come here.

MIKE: Yes, Captain O'Benny.

JACK: Sinatra thinks you're the man who murdered---

DENNIS: (COMING IN EXCITED) CAPTAIN O'BENNY, CAPTAIN O'BENNY.

JACK: What is it, O'Day?

DENNIS: Would you think a man is guilty if you saw him running around with a smoking gun in one hand, a blood stained knife in the other, and he kept yelling, I DID IT, I DID IT, I DID IT (HYSTERICALLY LAUGH) I did it.

JACK: Of course that man is guilty.

DENNIS: Well, if I see anyone like that I'll arrest him.

JACK: Good, good.

MIKE: Tell me, Captain O'Benny...who is this peasant?

DENNIS: I'm Officer O'Day. Who are you?

MIKE: I'm his Imperial Highness, Prince Michael Romanoff.

DENNIS: (A LA BERT GORDON) he HOW DO YOU DO.

JACK: Cut that out, O'Day...Now I want to finish questioning Sinatra... .Where did he go?

FRANK: Here I am, Captain O'Benny, and you will have to do something about this dog of yours.

KM

RTK01 0313089

MEL: (PANTS) Hah hah hah hah hah.

JACK: What about the dog?

FRANK: He keeps taking me out in the yard and burying me.

MEL: (PANTS)

FRANK: (PLEADING) Aw, come on now, doggie, put me down!

JACK: Yeah, put Frankie down.

(BREAK ON TEMPLE BLOCK)

JACK: Stop beating his head against the floor...You teach a dog drums and he goes crazy....Now look, we're not getting anywhere ~~with~~ this investigation.

MARY: Say, Captain--

JACK: What is it, Mitzy?

MARY: Why don't you question that woman at the corner table, she looks suspicious.

JACK: Okay, I will..nobody leave here till I come back...Come on, Men...I'll find out who killed Carlton Quince or my name ain't--

(MUSIC)

QUART: LS, LS, LS, MFT
HE'LL FIND THE MURDERER OF MR. CARLTON QUINCE, HEY!

JACK: All right, Miss..I'm Captain O'Benny..What's your name?

RUSSELL: Rosalind Russell.

JACK: Rosalind Russell!

(APPLAUSE)

KM

ATX01 0313090

JACK: Wait a minute..Miss Russell, this is a restaurant...who's applauding you?

RUSSELL: The waiters, I'm a heavy tipper.

JACK: Oh, well I wouldn't know about that...Now what were you doing at the time of the murder?

RUSSELL: (VERY DRAMATIC) Believe me, Captain O'Benny, I had nothing to do with the murder, absolutely nothing. I was just sitting here eating my lunch.

JACK: A likely story...what did you have for lunch?

RUSSELL: (VERY DRAMATIC) Well, I started off with Tomato Juice...
no it was Prune Juice...no tomato ~~juice~~ ^{juice} and then I had some consomme

(ALMOST CRYING) Then I had a filet Mignon, medium rare, and potatoes..(CRYING) FRENCH FRIED POTATOES... DO YOU HEAR ME,
FRENCH FRIED POTATOES.

JACK: Miss Russell, have you ever won the Academy Award?

RUSSELL: No, but I'm always in there punching.

JACK: Now just a minute, Miss Russell...I don't want you trying your dramatics on me...remember, I'm an officer of the law and I'm liable to pinch you.

RUSSELL: So what..everyman in Hollywood has the same idea.

JACK: We'll talk about that later...now tell me, were you here when Carlton Quince was murdered?

RUSSELL: I was in the theater watching my new Columbia Picture "Tell ~~it~~ ^{her} It To The Judge"....By the way, congratulations on your new suit.

JACK: How did you know?

RUSSELL: It was in the News Reel.

JACK: Oh...Well, say, that's a nice dress your're wearing...
It's taffeta, isn't it?

KM

ATX01 0313091

RUSSELL: Yes, it is taffete.

JACK: Would you mind getting up and walking around a bit?

RUSSELL: Walk around....why?

JACK: I always wanted to hear Rosalind Russell!

RUSSELL: Well, there's one even Milton Berle won't steal.

JACK: Yeah—that was kinda housey....I should have saved it for Fred Allen next week....Now, Miss Russell, what do you know about this murder?

RUSSELL: Nothing, why don't you ask Gene Kelly over there?

JACK: Gene Kelly? Oh yes, I'll go over and talk to him....And I'll find out who killed Carlton Quince or my name ain't.....
Hmmmmmmmm.....or my name ain't --

(SOUND: DOOR OPENS)

QUART: LSMFT, LSMFT L.S -

LS, LS, LSMFT

THERE'LL NEVER BE A RUFF PUFF IN A LUCKY STRIKE, HEY!

JACK: *That was the best thing I ever heard in my life*
Watch it, men....I'm gonna go over and talk to Kelly.
One rehearsal - that's all I need.

(SOUND: FEW FOOTSTEPS)

JACK: You're Gene Kelly, aren't you?

KELLY: (FEW SECONDS OF FAST TAPS)

(APPLAUSE)

JACK: *What* were you doing at the time of the murder, Kelly?

KELLY: (FEW SECONDS OF TAPS)

JACK: What?

KELLY: (SAME TAPS) *Kelly*
Come in ~~talk~~ talk.

JACK: Oh.....well, what do you know about Carlton Quince, and talk, Kelly, this is radio, not television.....Come on, talk.

MO

ATX01 0313092

KELLY: (FRIGHTENED) Okay, okay, I'll talk, I'll talk.

JACK: I thought you would....Now what were you doing two hours ago at the time of the murder?

KELLY: I was in the Egyptian Theatre watching that new Metro Goldwyn Mayer technicolor picture, "On The Town" which stars Gene Kelly, Frank Sinatra, Betty Garrett, and Jules Munshin. It was directed by Gene Kelly, who also appeared in such sensational hits as "Take Me Out To The Ball Game," "The Pirate", "Anchors Aweigh", and in his spare time gives dancing lessons to Arthur Murray.

JACK: I see...and what did you do after you left the theatre?

KELLY: I rushed right over here.

JACK: Why?

KELLY: I couldn't wait to see your new suit.

JACK: My new -- how did you know I had a new suit?

KELLY: Well.....while I was sitting in the Egyptian Theatre watching that new Metro Goldwyn Mayer technicolor picture, "On The Town" which stars Gene Kelly, Frank Sinatra, Betty Garrett, and Jules Munshin, and was directed by Gene Kelly, who also appeared in such sensational hits as "Take Me Out To The Ball Game", "The Pirate", "Anchors Aweigh" --

JACK: Yes.

KELLY: *Was it you asked me?*
What did you ask me?

JACK: I asked you how you knew I had a new suit.

KELLY: *Oh yes.....Well,* while I was in the Egyptian Theatre watching that new -----

MO

ATX01 0313093

JACK: Never mind.....Now look, Kelly..I'm gonna find out who killed Carlton Quince if it takes me clear into the middle of Amos 'N' Andy....Now come clean, Kelly, why did you kill Carlton Quince?

KELLY: I didn't do it, it was Mitzy LaRue.

MARY: I didn't do it, it was Mike Romanoff.

MIKE: I didn't do it, it was Rosalind Russell.

SINATRA: I didn't do it.

RUSSELL: *Yessie* Wait, I haven't accused you yet.

JACK: WHAT'S GOING ON HERE, ANYWAY? ... NOW LOOK, SOMEBODY IN THIS ROOM MURDERED CARLTON QUINCE AND I'M GOING TO FIND OUT WHO.

ERIC: I beg your pardon, but I have to go now.

JACK: Huh?....Who are you?

ERIC: Carlton Quince.

JACK: Carlton Quince? Why you're the murdered man.

ERIC: I know, but I have to go to rehearsal, they're killing me again tonight on the Whistler.

JACK: On The Whistler Program?

ERIC: Yes...would you hand me that napkin, please?

JACK: The napkin?

ERIC: I wanna wipe off this borscht, they're strangling me there.

JACK: Oh, well lots of luck....May I have your autograph?

ERIC: Certainly.

JACK: Thank you.....MUSIC PLEASE.

(APPLAUSE & MUSIC)

MO

RTX01 0313094

JACK

Ladies and gentlemen, the chief hope of our enemies is to divide the United States along racial and religious lines, and thereby conquer us. Let's not spread prejudice. A divided America is a weak America. Through our behaviour we encourage the respect of our children and make them better neighbors to all races and religions. Remind them that being good neighbors has helped make our country great and kept her free. Thank you.

Curt

(APPLAUSE)

DON: Jack will be back in just a moment, but first....

MO

ATX01 0313095

)THE JACK BENNY PROGRAM
JANUARY 8, 1950
CLOSING COMMERCIAL

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

SHARbutt: Friends, it's certainly true that when you smoke you want smoothness, mildness, and deep-down enjoyment. And that's precisely what you'll get with every Lucky Strike you light because THERE'S NEVER A ROUGH PUFF IN A LUCKY!

Hiestand: Just think of that, friends ... Luckies are always smooth mile and mellow ... every puff on the way. For you see, it takes fine tobacco to make a fine cigarette ... and IS -- MFT ... Lucky Strike means fine tobacco. Now, fine tobacco costs more ... and Luckies pay more. That's right -- Luckies pay millions of dollars more than official parity prices to get ripe, mellow tobacco for your Lucky Strike. Just listen for a moment to what the tobacco experts say about the kind of leaf Lucky Strike buys. Take Mr. L. Garland Griffen, a tobacco auctioneer from Clarksville, Virginia who recently said -

Voice: All in all, I've sold over a hundred million pounds of tobacco ... and season after season I've seen Lucky Strike buy fine tobacco -- prime, ripe leaf -- the kind of tobacco for downright good smoking. I've smoked Luckies regularly for fourteen years.

PS

ATX01 0313096

THE JACK BENNY PROGRAM
JANUARY 8, 1950
CLOSING COMMERCIAL (CONT'D)

SHARBUTT: Now, there's a tip for you, friends -- from a man who really knows tobacco. So for your own deep-down smoking enjoyment, light up a Lucky. You'll agree with the tobacco experts -- with the millions who choose Luckies for a finer, milder, smoother smoke. Yes, puff after puff, pack after pack, there's never a rough puff in a Lucky. Good reason to make your next carton LUCKY STRIKE!

PS

ATX01 0313097

(TAG)

(SOUND: CAR MOTOR UP & DOWN)

JACK: All right, men, we're on our way back to the station....I better make a report.....CALLING ALL CARS....CALLING ALL CARS....THIS IS CAPTAIN O'BENNY.....THE ROMANOFF MURDER MYSTERY HAS BEEN SOLVED.....THANKS TO MICHAEL ROMANOFF, FRAN SINATRA, ROSALIND RUSSELL, AND GENE KELLY....THAT IS ALL..... HEADQUARTERS, HAVE YOU GOT ANYTHING TO REPORT?

UKIE: Yes Chief, something just came in on the teletype.

JACK: What is it?

UKIE: It says, "Fred Allen will be the guest star on the Jack Benny Program next week".

JACK: Hmmm....That'll really be murder.

(SOUND: SQUEAL OF TIRES)

JACK: *He*, We're supposed to make a right turn to the police station.

MEL: (BARKS)

JACK: You turned left, you stupid dog....How he ever got his driver's license I'll never know.

(MUSIC AND APPLAUSE)

DON: Be sure to hear Dennis Day in "A Day in The Life of Dennis Day".....Stay tuned for the Amos 'N' Andy show which follows immediately.....

THIS IS CBS.....THE COLUMBIA BROADCASTING SYSTEM.

MO

ATX01 0313098

THE JACK BENNY PROGRAM
produced for
THE AMERICAN TOBACCO CO.
by
BATTEN, BARTON, DURSTINE & OSBORN, Inc.

PRODUCT: LUCKY STRIKE CIGARETTES

DATE: January 15, 1950

Network: CBS

Broadcast: 4:00 - 4:30 PM PST
Repeat: 9:30 - 10:00 PM PST

AS BROADCAST

RA-925

ATX01 0313099

PROGRAM #19
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, JANUARY 15, 1950 CBS 4:00 - 4:30 PM PST

JP

ATX01 0313100

THE JACK BENNY PROGRAM
JANUARY 15, 1950
OPENING COMMERCIAL

SHARbutt: THE JACK BENNY PROGRAM ... presented by LUCKY STRIKE!

RIGGS: (CHANP -- 60 to 62 -- SOLD AMERICAN)

HIPSTAND: From first puff to last, there's never a rough puff in a Lucky. Yes, from the very first puff, you get smooth, mild smoking enjoyment ... the rich, mellow taste of fine tobacco. Because LS -- MFT!

SHARbutt: Lucky Strike means fine tobacco! And in a cigarette it's the tobacco that counts! Now, fine tobacco costs more. And at the auctions Luckies pay more ... millions of dollars more than official parity prices to get fine, light, naturally mild tobacco ... tobacco that smokes cool and smooth -- with never a rough puff.

HIPSTAND: The independent tobacco experts can see the makers of Lucky Strike consistently select and buy ripe, mellow leaf. And a recent survey shows -- more of these experts -- auctioneers, buyers and warehousmen -- smoke Lucky Strike regularly than the next two leading brands combined!

SHARbutt: That's a tip for you, friends ... for your greater enjoyment of smoking! Yes, for a smoother, milder smoke -- with never a rough puff ... smoke the smoke tobacco experts smoke -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

MK

ATH01 0313101

(FIRST ROUTINE)

-1-

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE...MUSIC UP AND DOWN)

DON: AND NOW, LADIES AND GENTLEMEN, LET'S GO BACK A FEW HOURS. IT'S JUST BEFORE OUR REGULAR SUNDAY REHEARSAL AND JACK IS IN HIS DRESSING ROOM WAITING FOR HIS GUEST STAR TO APPEAR.

JACK: Oh Rochester, has Fred Allen arrived yet?

ROCH: ~~no sir - say~~ NO HE HASN'T, BOSS .. SAY, MR. ALLEN HAS BEEN OFF THE AIR FOR A LONG TIME, HASN'T HE?

JACK: Yes, yes, he has.

ROCH: WELL, YOU AND HE NEVER DID GET ALONG. HOW COME YOU'RE HAVING HIM ON YOUR PROGRAM?

JACK: Well, Rochester, I'll admit it took me a long time to make up my mind...I didn't feel sorry for Mr. Allen when he lost his job..and I wasn't particularly upset when he was evicted from his house... but last week when I saw him standing on the corner of Sunset and Doheny selling maps to movie star's homes, I wept...He looked awful standing out there ~~in the~~ ^{rainy} ~~those~~ ^{maps}. His suit was so ragged, it looked like he bought it one flight up and then fell down the stairs.

JD

ATX01 0313102

ROCH: NO KIDDING, BOSS, DOES HE REALLY LOOK THAT BAD?

JACK: Rochester, you won't believe this..but Allen is so weak that he's talking through his mouth now...he hasn't the strength to push the words up through his nose..Oh, it's pathetic.

ROCH: WELL THEN, BOSS, UNDER THE CIRCUMSTANCES I SUPPOSE YOU'RE GONNA GIVE HIM A VERY GENEROUS CHECK.

JACK: ... Well ... A man should never let his sympathies over-ride his good judgment in business... I'm gonna pay him according to the number of laughs he gets.

ROCH: THEN YOU BETTER WATCH IT, BOSS, HE'S LIABLE TO AD LIB HIMSELF *right* INTO THE UPPER BRACKETS.

desden - allen
JACK: Oh nonsense .. He couldn't ad lib the word "Please" if it was preceded by "Gimme a package of Beeman's Pepsin Chewing Gum" .. So I'm not worried about what he's liable to----

(SOUND: DOOR OPENS)

DON: Oh Jack --

JACK: What is it, Don?

DON: Everybody's out on stage waiting for you.

JACK: *H* Good, good..has Fred Allen come in?

DON: *H*, Not yet.

JACK: Oh...well, I'll be out in a minute.

(SOUND: DOOR CLOSES)

JD

ATX01 0313103

ROCH: *oh-oh* OH BOSS, WHILE YOU'RE REHEARSING DO YOU WANT ME TO MAKE OUT THE PAY ROLL LIKE I ALWAYS DO?

JACK: Yes, Rochester. And on Don Wilson's check, deduct fifty cents.

ROCH: FIFTY CENTS?

JACK: Yes. And on the stub make a notation.. "Deduction for D.P."

ROCH: D.P.? WHAT DOES THAT STAND FOR?

JACK: Drear Pooson. *We'll* He'll understand. Well, I better get out on stage...see you later, *Rochester*.

(SOUND: DOOR CLOSES...FOOTSTEPS)

JACK: (HUMS "LOVE IN BLOOM") IA IA IA IA IA IA ..IA IA ...Gee, that Los Angeles Open Golf Tournament sure was exciting... My legs are still sore from following Hogan, Barber and Snead. I was silly to follow such good players...they never lose any balls. ..Da Da Da Da De, Da Da, Da Da, Da Da Da Da Da Da Da.

(SOUND: DOOR OPENS)

PHIL: NOW FELLOWS, BEFORE WE TRY THAT NUMBER AGAIN, I WANNA MAKE A FEW CHANGES. FIRST TRUMPET...IN THE THIRD MEASURE, CHANGE THE F SHARP TO *A* FLAT.

JACK: Phil --

PHIL: Just a minute, Jackson. *new in the* SECOND SAY..IN THE FIRST MEASURE FOLLOWING THE CODA CHANGE THE C FLAT TO AN E NATURAL.

JACK: *for* Phil --

JD

PHIL: *New* TENOR SAX, CLARINET AND FLUTE, RIGHT AFTER THE ANDANTE, GIVE ME A LITTLE MORE PIANISSIMO.

JACK: Phil --

PHIL: NOW LET'S HAVE IT..A-ONE..TWO..

(BAND PLAYS STRAIN OF LOUDEST CONGAMERATION OF A BOILER FACTORY ON NEW YEAR'S EVE)

PHIL: *serves exactly what I want.*
OKAY, FELLOWS, THAT'S IT.

JACK: Phil...Phil...What was that?

PHIL: Some Enchanted Evening.

JACK: *Phil* That...was Some Enchanted Evening?

PHIL: Sure.

JACK: And that's the way you're gonna play it on my program?

PHIL: Certainly.

JACK: Well, Phil...Phil..

PHIL: Yeah?

JACK: If some enchanted evening, you should meet a stranger..ask him for a job. That was the worst---

PHIL: Wait a minute, Jackson...I forgot to make the most important change of all.

JACK: Oh, I'm sorry.

PHIL: Joe, turn your trombone around, you're blowing in the wrong end.

JD

RTX01 0313105

JACK: I wondered when you'd notice it. He's been doing it since 1936...Phil, if I were you I'd worry less about the music and more about ---

MARY: *Jack* - Jack, let's get on with the rehearsal.

JACK: We'll start when Allen gets here.

MARY: Is Fred Allen gonna be our guest?

JACK: Certainly, Mary. I told you last week.

MARY: I thought you were kidding.

DENNIS: Getting Fred Allen is no surprise to me.

JACK: What?

DENNIS: I could see the handwriting on the wall.

JACK: Dennis --

DENNIS: You're in the middle of your season...you gotta start getting laughs, kid.

JACK: Now look --

DENNIS: Some Sundays I'm ashamed to go home.

JACK: Wait a minute, Dennis, there's nothing for you to be ashamed of about my program. I happen to be one of the country's outstanding comedians.

DENNIS: Some comedian, you couldn't ad lib the word "Please" if it was preceded by "Gimme a package of Beeman's Pepsin Chewing Gum."

JD

ATX01 0313106

JACK: Dennis.. Dennis, where did you hear that?

DENNIS: On Groucho Marx's *Program* Show Wednesday night.

JACK: Oh yes, it was a pretty good show, wasn't it?

DENNIS: Yeah, I liked the part where Groucho said Fred Allen
is so weak he has to talk through his mouth because----

JACK: Dennis, shut up already.. What a kid.

MARY: Jack, I just looked over the script and from the jokes I've
got you must've stolen them from "Death of a Salesman;"

JACK: What?

MARY: I haven't got one good gag in the whole show.

JACK: Well, it's your own fault, *Meret*. I had a very funny routine in
there about your sister Babe and you made me take it out.

MARY: Of course I did...the horrible things you make me say about
her.

JACK: About Babe?

MARY: Certainly..one week she's modelling harnesses...next week
a
she's the hostess on a live bait barge..and then the
following week she's a sewer inspector at Pismo Beach.

JACK: Well, what's wrong with that?

MARY: What's wrong with that!...People will think she can't hold
a job.

JACK: Oh, well then we won't tell any more jokes like that about
Babe.

JD

ATX01 0313107

MARY: And you can stop talking about her looks too.

JACK: Now wait a minute, Mary, even though it is your sister Babe,
let's face it.... She never was exactly voted Miss America.

MARY: No, but she came close.

JACK: Close?

MARY: Mister America. *I remember --*

JACK: Oh yes. Gabby Hayes came in second...Anyway, Mary, if
you object so strenuously to what we say about Babe,
we'll leave it out of the script - -

DON: Say, Jack, it's getting kinda late. Can't we rehearse
without Allen?

JACK: No, we can't, Don.

MK

ATX01 0313108

DENNIS: Say, Mr. Benny, as long as we have to wait for Mr. Allen,

would you like to hear my song first?

Well, yes Dennis -- you might as . . .

JACK: Yes Dennis, as long as we have to-- Oh, wait a minute, that reminds me of something.

(SOUND: FOUR FOOTSTEPS...DOOR OPENS)

(MUSIC:)

QUARTET: LS, LS, LS MFT

PAYS MILLIONS MORE FOR FINE TOBACCO, YES SIREE, HEY!

(SOUND: DOOR SLAM)

JACK: Now, go ahead, Dennis, sing your song, erie! you? - -
Mary, Jack . . . jack . . . what's

MARY: Jack..what was that?

Well
JACK: Mary, during our Murder Mystery last week the quartet was supposed to sing that and at one point they got it so mixed up that nothing came out....it was *awful*.

DON: *Well*, So you're making them sing it today, oh, Jack?

JACK: Five hundred times. But they won't bother us..they have to stay in that closet until they finish.

MARY: But Jack, the four of them in such a small closet.

Well JACK: *That's part of the punishment, Mary.* They can't stand each other, *you know.*

JD

ATK01 0313109

oh

MARY: Well, I don't think they're crazy enough to sing that same thing five hundred times.

JACK: You don't think so? Listen to this:

(SOUND: DOOR OPENS)

(MUSIC)

QUART: LS, LS, LS MFT

PAYS MILLIONS MORE FOR FINE TOBACCO, YES SIRRE, HEY!

(SOUND: DOOR SLAM)

JACK: You see...Now Dennis, go ahead and sing your song.

DENNIS: Five hundred times?

JACK: No, only once.... Go ahead.

(APPLAUSE)

(DENNIS'S SONG --- "HAPPY TIMES")

(APPLAUSE)

JD

ATX01 0313110

JACK: That was very good, Dennis...and when you do it on the show, I'll say..."That was Dennis Day singing "Happy Times" from Danny Kaye's new picture "The Inspector General", starring Danny Kaye. The song was written by Mrs. Danny Kaye and sung in the picture by Mr. Danny Kaye...There I guess that'll take care of the Christmas present I forgot to send them...

MARY: Next week Bob Hope in "The Great Lover."

JACK: Yeah, it'll take a while but I'll get to all of them...Gosh, look what time it is...I told Allen our rehearsal was eleven o'clock. If I told him once, (SOUND: DOOR OPENS) I told him a--

(MUSIC)

(Door Open)

QUART: LS, LS, LS MFT

PAYS MILLIONS MORE FOR FINE TOBACCO, YRS SIREE, HEY!

(SOUND: DOOR SIAMS)

JACK: Dennis, get away from that door!

MARY: Jack, you've gotta stop this ... one of the fellows in the quartet looked exhausted.

JACK: It must be the tenor. They never do hold up. But maybe I oughta take a look.

(SOUND: DOOR OPENS)

(MUSIC)

QUART: LS, LS, LS MFT

PAYS MILLIONS MORE FOR FINE TOBACCO-----

(SOUND: DOOR SIAMS)

JD

AT&T 0313111

JACK: They're all right, Mary.

MARY: Are you sure?

JACK: Certainly, I'll show you.

(SOUND: DOOR OPENS)

QUART: YES SIREE, HEY!

(SOUND: DOOR SLAMS)

JACK: *you* See, they're fine. You know, kids, I've made up my mind. If Allen doesn't get here for rehearsal in the next ten minutes, I'm gonna cancel him. I wonder where he can be, he hasn't any friends out here...Maybe--

(TRANSITION(ALLEN'S BRIDGE MUSIC)...FADE)

(SOUND: LIGHT RESTAURANT NOISES)

MEL: Will there be anything else, Mr. Allen?

ALLEN: Yes, I'll have another cup of coffee.

(APPLAUSE)

MEL: Yes sir...

(SOUND: COFFEE BEING POURED)

MEL: You know, Mr. Allen, before I took this job here at the Brown Derby, I was a waiter at Lindy's. *Allen: Dealer? Mel?* How are things back in New York?

ALLEN: *feel, they're we have a* Oh, about the same...except for the water shortage, *gave him a*

MEL: Oh yes...I been reading about that...Did it affect you personally?

JD

RTX01 0313112

ALLEN: *feel* It didn't bother me much at first....but after several weeks,
something told me
I had a great desire to take a bath.

MEL.: Gee, what did you do?

ALLEN: Well, every day, I would lunch at the automat, and while the
nickle changer wasn't watching, I would pilfer half a glass
would take into of water...Which I took home and poured in my bath-tub.

MKL.: Yeah?

ALLEN: Then on Tuesday evenings I would visit my friends, and while
they were listening to my jokes on Milton Berle's program,
I would siphon a little water out of their *fishbowls*.
feel

MEL.: Uh huh.

ALLEN: I used many other ingenious methods of collecting moisture...
I would raise them up slowly, and
When the pigeons weren't looking, I'd drop my handkerchief
into their bird baths. I'd follow window washers through
the Empire State Building to catch their drippings...And I'd
would purposely
irritate little boys so they'd squirt their water pistols at
me. Finally, after much waiting and hard labor, I had
collected four precious inches of Aqua Pura in my bath-tub.

MEL.: And then you took your bath?

ALLEN: *No,* I rented it out. I'm not working, you know.

JD

ATX01 0313113

MEL: Say, that's right. How come you're not on the radio any more?

ALLEN: Well, as you may know, radio is very competitive, and the program that was opposite me was a give-away show...now I don't know how it happened, but on the last Sunday in June they gave me away.

MEL: No.

ALLEN: Yes. I was prize number seven. I came between a gold-plated Zither and a year's supply of Strong heart dog food....

MEL: Well gee, Mr. Allen, if you're through with radio, why don't you try television?

ALLEN: I'm afraid television is not for me, young man. I have the muscles for wrestling but my hair won't take a curl.

MEL: Well, if you aren't here for television, then you must be out to make a picture.

ALLEN: No, I am not, my inquisitive little straight man...I'm here as a personal emissary of Mayor O'Dwyer to ask Jack Benny to come to our troubled city on March 15th.

MEL: Why do they want Benny there on March 15th?

ALLEN: Because when Benny pays his income tax, his tears alone will fill every reservoir in New York.

MEL: Say, that reminds me, Mr. Allen, aren't you supposed to be on Jack Benny's program today?

JD

ATX01 0313114

ALLEN: *All* Yes, and how I hate it.

MEL: Well, this is none of my business, but how much is Benny gonna pay you?

ALLEN: *Weel* I don't know yet, but my lawyer filed suit against him two weeks ago.

MEL: Wait a minute, you ain't even been on his program yet, and you started suing him two weeks ago?

ALLEN: My friend, when you deal with Benny, it's always best to get a running start.

MEL: You mean he's really that cheap?

ALLEN: Look, waiter, let me tell you something...You see all those pictures of celebrities on the walls here in the Derby?

MEL: Uh huh?

ALLEN: Well, if Benny were sitting here for dinner, one of those pictures would pick up the check before he did. *Cheaps* ...Why Benny is so tight that last summer when he was out on a Dude Ranch, he kept his money in a wildcat's mouth...And he *enide* was thorough enough to find a wildcat with tonsilitis so he couldn't swallow... Well, *I'd* better get going because I have to go to that old man's rehearsal...Say, which network is he lousing up now?

JD

ATX01 0313115

MEL: *He* He's at CBS...It's just two blocks from here.

ALLEN: *On second thought, you know* I think I'll let him stew awhile...Bring me another cup of coffee.

(TRANSITION MUSIC)

JACK: Gee, I can't understand what's keeping Fred.

MARY: Oh Jack, take it easy...He'll be here any minute.

JACK: *but* When we go to court, I'm certainly going to bring up about him being late. (UP) Oh, Rochester...Will you run out and see if you can find Mr. Allen. Maybe he's at Lyman's or at the Derby. . . . *somewhere*

ROCH: YES SIR.

(SOUND: COUPLE FOOTSTEPS...DOOR OPENS)

(MUSIC)

QUART: IS, IS, IS MFT

(SOUND: DOOR SLAMS)

ROCH: WHOOPS...WRONG DOOR.

(SOUND: FOOTSTEPS..DOOR OPENS & CLOSES)

JACK: That Allen is certainly a thoughtless guy. He's been doing things like this to me since the first day I met him.

JD

ATK01 0313116

DON: Jack, I've been with you for so many years, and I never knew how you first met Fred Allen.

JACK: Oh, it happened in Boston a long time ago.

DON: Well, tell me about it, Jack.

JACK: All right, Don...it was many many years ago, when vaudeville was at its height....I was the headliner at the Metropolitan Theater in Boston...One night after the supper show, I was sitting in my dressing room, resting from my seven encores... I was removing my make-up...

(TRANSITION MUSIC)

JACK: Gosh, they were a wonderful audience tonight...They made me take seven bows...Hum, this make-up is hard to get off. Oh, oh -- Gee! A grey hair. Imagine me getting gray, and this is the first year I'm thirty-nine...Well, I'll just --

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS)

ALLEN: Mr. Benny?

JACK: Yes.

ALLEN: Mr, Benny, my name is Fred Allen.

JACK: Uh huh.

ALLEN: I'm appearing here at the Metropolitan.

JACK: That's funny...I don't remember any Fred Allen on this bill.

ALLEN: I'm in the opening act.

JACK: I thought the opening act was Fink's Mules.

KM

ATX01 0313117

ALLEN: I took my make-up off.

JACK: Oh. So you're with Fink's Mules.

ALLEN: Uh huh..May I sit down?

JACK: Yes, but not too close...Now what, can I do for you, young man?

ALLEN: Well Mr. Benny, I'm a great admirer of yours, I want to be a smart, sophisticated comedian like you.

JACK: Oh, then you're a comedian?

ALLEN: *Yes, I'm just mule delineating for the time being - I am*
NP, I'm really a juggler...but I want to give up juggling
because you can't get steady booking.

JACK: Oh, I don't know..my brother worked for a bank, juggled their books, and got twenty years..(LAUGHS) HA HA HA *you see*. If you want to be a comedian, Allen, you better watch it, you let that one get past you.

ALLEN: *It didn't get past me, Mr. Benny...I've been around mules so long, I didn't notice it.*

JACK: Well, Mr. Allen, if you're a juggler, I hardly think you have the experience to become a great comedian.

ALLEN: *Sir*, Oh, I never hope to be as great as you, Sir..But I do think with a little *fengessance and some plisch, plash, mark you*, I might become another Maurie Amsterdam.

JACK: Well..you should be able to get laughs, Allen..you're ugly enough.

ALLEN: Thank you, Sir.

You're welcome

JACK: Now I'll give you some more pointers next week if you're going to be on the bill with me in Chicago.

ALLEN: But I'm not going to Chicago..I'm going way out to the west coast where I'll be playing Los Angeles, San Francisco, Sacramento, and Seattle.

KM

ATK01 0313118

JACK: What about Portland?

ALLEN: She's fine, thank you.

JACK: What?

ALLEN: That's a city I'm engaged to.

JACK: Oh.

ALLEN: *feel me* Now, Mr. Benny, what do you think of this new entertainment medium that's *just* starting up now..this thing called radio?

JACK: Well, I've been giving it a lot of thought..In fact I already have an idea for a radio program.

ALLEN: You have?

JACK: Yes..on my program each week, I'll visit a place called Benny's Boulevard, where I'll start knocking on doors, and ask topical questions of four people--

ALLEN: Four people?

JACK: Yes..a Southern Senator, a rube who says, "Howdy Bub", a Bronx housewife, and an Irishman.

ALLEN: *Good a noise you know --* Gad, what ~~an~~ idea for radio~~s~~. that might even replace the street singer.

JACK: Yes yes...you'll have to excuse me now, Allen, I've got to get dressed for dinner.

ALLEN: Well goodbye, Mr. Benny, and thanks so much for your help, sir. I will always treasure the memory of meeting the *meeting* greatest comedian in the world, sir. I'm backing out, sir.

JACK: Thank you. *Thank you.*

(SOUND: DOOR CLOSES)

KM

ATX01 0313119

JACK: (FADING IN) And that, Don, is how I first met Fred,^A and why
I dislike him so much.

DON: Jack..you mean--

JACK: Yes, he stole my radio idea and called it Allen's Alley...
Gee, I wonder if Rochester has found him yet.

(TRANSITION MUSIC)

ALLEN: *heif* Waiter, I'll have another cup of--

ROCH: OH THERE YOU ARE, MR. ALLEN...I'VE BEEN LOOKING ALL OVER FOR
YOU.

ALLEN: Oh hello, Rochester.^A *Jay* I was just getting ready to go over to
the studio.

ROCH: WELL, LET'S HURRY..MR. BENNY'S AWFUL UPSET...COME ON, I'LL
SHOW YOU ^{the} ~~A~~ SHORTCUT TO C.B.S.

(SOUND: COUPLE FOOTSTEPS..DOOR OPENS AND CLOSES..LIGHT
STREET NOISES UP AND FADE TO B.G...FOOTSTEPS)

ALLEN: You know, Rochester..I'm rather surprised to see that you're
still Mr. Benny's valet. I thought you'd quit long ago.

ROCH: OH, IT AIN'T SUCH A BAD JOB..I GET MY THREE MEALS A DAY..
I DON'T WORK TOO HARD..AND I HAVE A NICE PLACE TO SLEEP.

ALLEN: *heif*, I know, but what about money?

ROCH: PARDON?

ALLEN: Money? *what* -

ROCH: HE GIVES ME A WHIP AND A CHAIR AND TELLS ME TO GET IT FROM THE
WILD CAT.

KM

ATX01 0313120

ALLEN: Gad, after all these years, ^{Rochester} you'd think Benny would change..
but he's just as bad as when I first met him in Boston many
years ago.

ROCH: I NEVER DID HEAR ABOUT HOW YOU TWO FIRST MET...WOULD YOU TELL
ME ABOUT IT, MR. ALLEN?

ALLEN: Gladly. ^I ~~feel you're~~ ^{really interested are you? I} ~~feel~~ ^{be} ~~glad to tell you Rochester --~~

ROCH: ~~BEFORE YOU START,~~ WE'LL TAKE THIS SHORT CUT...WE'LL GO ^{back} THROUGH THE NBC PARKING LOT WHICH LEADS US TO THE REAR DOOR
OF CBS...THAT WAY WE CAN --

(SOUND: TREMENDOUSLY FAST RUNNING FOOTSTEPS AND
RUSHING OF WIND)

ALLEN: Who was that?

ROCH: ^{Mr. Allen} PHIL HARRIS...NOW, TELL ME ABOUT HOW YOU FIRST MET MR. BENNY.

ALLEN: Well Rochester, it happened many many years ago....I was
headlining at the Metropolitan Theatre in Boston, and one
evening after the supper show, I was sitting in my dressing
room, removing my makeup...

(TRANSITION)

KM

RTX01 0313121

21

God I'm all tired out from ²¹⁻ blowing these
AILLEN: Ah, what a show...that was a great audience..made me take
~~the audience~~ eleven encores before I finally begged off...

(SOUND: KNOCK ON DOOR)

AILLEN: COME IN.

(SOUND: DOOR OPENS)

JACK: Mr. Allen????

AILLEN: Yes?

JACK: My name is Jack Benny.

AILLEN: Well, I'm glad you got here. It's the cold water faucet
that's leaking.

JACK: No, no, I'm not the plumber, ^{you see} I'm appearing here on the
vaudeville bill with you.

AILLEN: Jack Benny? Jack Benny...I didn't see your name on the
program.

JACK: uh, I'm in the opening act.

AILLEN: But the show opens with a Japanese Flash act..Yamaguchi
and Takamura... Gosh, they're wonderful, the way they lie
on their backs, and juggle that big barrel with their feet.

JACK: I know...and inside of that barrel....me!

AILLEN: No.

JACK: Oh yes, Mr. Allen...while they're balancing that barrel and
kicking it up in the air, I'm curled up inside, with my
violin playing, "Ireland Must Be Heaven Cause My Mother
Came From There."

AILLEN: What an inspired touch...I can just hear that music coming
out through the bung-hole...^{will do much for pleasure} Now what can I do for you?
What can I do for you, Dan?

MO

ATX01 0313122

JACK: Well sir..I want to become a great comedian like you...I watched you do your act tonight and you were wonderful.

ALLEN: Thank you..you know the audience made me take eleven bows,

JACK: ...How...how many bows?

ALLEN: Eleven!

JACK:(hummmmm, that's what I get for letting him tell his story last.)

ALLEN: Did you whisper something, or was your asthma auditioning?

JACK: Mr. Allen, sir, you've gotta help me...I want to be a great comedian like you. I wanna make a lot of money, a lot of money. *A lot of money.*

ALLEN: But Benny, why knock yourself out to make a lot of money.... you'll only spend it.

JACK:*uh*, no, Mr. Allen, I save my money.....here look.

ALLEN: *Say*, that's a peculiar *wallet* you have there.

JACK: It's a baby wildcat....It's got a strep throat....Anyway, Mr. Allen, I wanna be a great comedian like you.

ALLEN: Well, if you're so anxious to earn big money...why don't you turn to radio?

JACK: Radio?

ALLEN: Yes, it's a gold mine...*I'm* working on an idea for a program for myself...Now my idea is this...I'll be the star,*you see* and I'll have a valet, a very *naive*, *young*, *weak* singer, a girl to insult me, a drunken orchestra leader, and a fat announcer.

MO

ATX01 0313123

JACK: Gee, that sounds like a great idea, Mr. Allen, and I hope you have a lot of luck with it...Goodbye.

(SOUND: DOOR SLAMS...STREET NOISES UP)

ALLEN: And that's how I first met your boss, Rochester--

ROCH: YOU MEAN---

ALLEN: Yes...Rochester..Mr. Benny stole my radio idea, crawled out of his barrel, said goodbye to Yamaguchi and Takamura, *crawled out through the young hole* became a big success on the air, sold himself to CBS for two million dollars, while today I am a bum...I can be found every afternoon on the corner of Sunset and Doheny selling maps to his home...How fickle fate can be!

ROCH: WELL, HERE'S THE STUDIO, MR. ALLEN, LET'S GO IN.

ALLEN: *No*, Rochester, ~~no~~, I can't go in.

ROCH: WHAT?

ALLEN: I can't do it, Rochester, I can't let Benny give me a job... I may be a derelict, down and out, but I've *still* got my pride.

ROCH: BUT MR. ALLEN--

ALLEN: I'M SORRY, ROCHESTER, I JUST CAN'T DO IT.

ROCH: BUT MR. ALLEN, YOU HAVEN'T GOT ANY MONEY....HOW ARE YOU GONNA LIVE?

ALLEN: DON'T WORRY ABOUT ME...MAPS...MAPS...GET YOUR MAPS TO THE MOVIE STARS HOMES.....THE JAMES MASON...THE RONALD COLMANS--
(MUSIC STARTS)

ALLEN: MR. AND MRS. GARY COOPER...MR. AND MRS. ROBERT TAYLOR...YOU CAN'T TELL THE MOVIE STARS HOMES WITHOUT A MAP.

(APPLAUSE & MUSIC UP FULL.)

MO

ATX01 0313124

JACK: ---Ladies and gentlemen, somewhere there's a boy ... a boy who needs affection -- advice -- and guidance. But most of all a boy needs a friend ... a Big Brother. Why not you? Observe NATIONAL BIG BROTHER WEEK by volunteering your services now. Contact BIG BROTHERS at BROAD STREET STATION BUILDING, PHILADELPHIA 3, PENNSYLVANIA. Thank you.

(APPLAUSE)

DON: Jack will be back in just a moment, but first ...

MO

ATX01 0313125

THE JACK BENNY PROGRAM
JANUARY 15, 1950
CLOSING COMMERCIAL

HIESTAND: There's never a rough puff in a Lucky because Lucky Strike means fine tobacco.

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

SHARRITT: Yes, sold American ... that's a familiar cry at the auctions, when fine tobacco comes up for sale. For, at market after market, the buyers for Lucky Strike go after fine, light, naturally mild tobacco ... tobacco they know will give you a milder, smoother smoke ... with never a rough puff. Now, fine tobacco like this costs more ... and Luckies pay more... ..millions of dollars more than official parity prices to get light, ripe tobacco for your cigarette.

HIESTAND: No doubt about it, LS -- MFT ... Lucky Strike means fine tobacco. And it takes fine tobacco to make a fine cigarette. So, for the real deep-down smoking enjoyment that only fine tobacco can give you, light up a Lucky. Puff by puff you'll see, there's never a rough puff in a Lucky! Good reason to make your next carton Lucky Strike!

GM

A1X01 0313126

(TAG)

(SOUND: FOOTSTEPS ON CEMENT)

JACK: Mary, that's the worst thing anybody ever did to me. I'll never forgive Fred for not showing up.

MARY: Jack, stop complaining, you had a good program without him.

JACK: I know, but how could he do a thing like that?

MARY: All right, don't walk so fast. I can't keep up with you.

JACK: Okay.

ALIEN: Hey, Mister, would you like to buy a map to the movie stars' homes?

JACK: *Yeah Negro men --*
DON'T YOU SPEAK TO ME, *... COME ON, MARY.*

ALIEN: Well, you might at least say "Hello" to Portland, she's on the other corner.

JACK: Oh yes.....HELLO, PORTLAND....HOW ARE THEY GOING?

(APPLAUSE & MUSIC)

DON: Ladies and gentlemen, somewhere there's a boy -- a boy who needs affection - advice - and guidance. But most of all a boy needs a friend ... a Big Brother. Why not you? Observe NATIONAL BIG BROTHER KEE by volunteering your services now. Contact BIG BROTHERS at BROAD STREET STATION BUILDING, PHILADELPHIA 3, PENNSYLVANIA. And be sure to hear Dennis Day in "A Day In The Life of Dennis Day" ... stay tuned for the *Amos 'n' Andy Show* which follows immediately ...
THIS IS CBS ... THE COLUMBIA BROADCASTING SYSTEM.

THE JACK BENNY PROGRAM
produced for
THE AMERICAN TOBACCO CO.
by
BATTEN, BARTON, DURSTINE & OSBORN, Inc.

PRODUCT: LUCKY STRIKE CIGARETTES

DATE JANUARY 22, 1950

Network: CBS

Broadcast: 4:00 - 4:30 PM PST
Repeat: 9:30 - 10:00 PM PST

AS BROADCAST

RA-925

RTX01 0313128

PROGRAM #20
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, JANUARY 22, 1950 CBS 4:00 - 4:30 PM PST

LF

ATX01 0313129

THE JACK BENNY PROGRAM
JANUARY 22, 1950
OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM ... presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Friends, for your own real, deep-down enjoyment of smoking it's important to know -- there's never a rough puff in a Lucky! Every puff of the way there's mildness, smoothness and mellow ness. For today, tomorrow -- always -- LS -- MFT -- Lucky Strike means fine tobacco ... tobacco that's light and mellow -- ripened to the peak of smoking perfection. Yes, at auction after auction, the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: So for your complete enjoyment of smoking, for more pleasure from every puff, every pack, light up a Lucky. You'll enjoy the rich taste of really fine tobacco and you'll agree -- there's never a rough puff in a Lucky. Next time you buy cigarettes, ask for a carton of LUCKY STRIKE - so round, so firm, so fully packed, so free and easy on the draw!

DS

A1K01 0313130

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY...WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY,^{the gentleman} AND "YOURS I wanted TRULY" DON WILSON.

(APPLAUSE...MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN...AT THE END OF EVERY LUCKY STRIKE PROGRAM, JACK AND THE CAST GO THROUGH A LITTLE RITUAL...SO LET'S GO BACK TO LAST SUNDAY, IMMEDIATELY AFTER THE SHOW, AND WATCH WHAT HAPPENS.

(TRANSITION MUSIC -- "HOORAY FOR HOLLYWOOD")

JACK: (CALLS), okay, Kids, okay, ^{that's all} that's all...we're off the air.

(MUSIC: STOPS)

JACK: Close the curtains.

(SOUND: CURTAINS CLOSING)

MARY: Gee, that was a great show, Jack.

DON: ^{you Jackson} I think this was the best program you ever did.

DENNIS: ^{Boy} You sure got a lot of laughs, Mr. Benny.

PHIL: Jackson, you were sensational today.

JACK: ^{uh} Thanks, fellows.

PHIL: Okay, kids...a-one, a-two.

MARY, PHIL, DENNIS & DON: (SING) FOR HE'S A JOLLY GOOD FELLOW,
FOR HE'S A JOLLY GOOD FELLOW,
FOR HE'S A JOLLY GOOD FELLOW,
WHICH NO ONE CAN DENY.

JACK: ^{uh} Thanks. ^{thanks} And fellows, did you notice the way I --

LF

ATX01 0313131

MARY: All right, Jack, we said you were great, we sang the song, now give us our checks and let us go.

JACK: Okay, okay..And kids, I wanna compliment you on the show today. Nobody made a mistake.

PHIL: It's a good thing we didn't. Last week the quartet made a little mistake and you locked them in a closet and made them sing the commercial five hundred times.
Dennis

JACK: Well, at least I --

MARY: Jack, come on, give us our checks.

JACK: Okay, here's yours, Mary.

MARY: Thanks.

JACK: Don.

DON: Thanks.

JACK: Dennis.

DENNIS: Thanks.

JACK: And Phil, I'm happy that this week I don't have to pay you in cash, I can give you a check like the others.

PHIL: Yeah, it took me a long time but I finally learned how to endorse them.

MARY: Who showed you how, Phil? *Phil: what
who showed you how?*
Mary PHIL: Romley, he's great on checks, he can sign anybody's name.

JACK: But Phil...*Phil*, that's forgery.

PHIL: Oh Jackson, forgery is such a hard word. We call it playful penmanship!

JACK: Oh fine..Anyway, Phil, I hope you're saving your money.

LP

ATX01 0313132

DENNIS: I buy annuities with my pay checks.

JACK: Well, that's very smart of you, Dennis.

DENNIS: I know..with those annuities I can retire on an income of a thousand dollars a month.

PHIL: No kidding?

DENNIS: Yeah..they start paying off when I'm a hundred and twenty.

JACK: A hundred and twenty? Oh, that's good, Dennis, the money will come just when you need it..

DENNIS: Yeah, I'll probably only have one show then.

JACK: Well, of all the silly...^{Dennis,} that's ridiculous. Nobody lives to be a hundred and twenty.

PHIL: (COOLY) Hey, Jackson--

JACK: Huh?

PHIL: Throw that lead again, I've got an answer that'll make CBS buy me.

JACK: Phil, forget it. As long as Rexall pays you in Bromo Selzer, you're happy...believe me.

IR

ATX01 0313133

DENNIS: See I wish I could go home now
JACK: What? -4-

DENNIS: Gee, I wish I could go home now.

JACK: Well, why can't you, Dennis?

DENNIS: My parents did it again.

JACK: Did what?

DENNIS: Moved away without telling me.

JACK: Oh well, you'll find them, you always do.

MARY: Jack, I think I'll be running along, too.

JACK: Oh Mary, I wanted to ask you...if you have nothing to do tomorrow night, would you like to come over to my house and watch ^{some} television?

MARY: *oh* I'd love to, Jack, but that's the night that all the girls I used to work with hold their annual reunion.

JACK: Oh yes, you have that reunion every year....What was that you girls call yourselves?

MARY: The Merry Maids of The May Company, Basement Division.

JACK: *Well*, I hope you enjoy yourself.

MARY: *I always do, ... and I'll get to see my old girl friend,*
Ruby Meyer
Helen Carter again....Gosh, how I envy her.

IR

ATX01 0313134

JACK: Why, what's she doing now?

MARY: She's still at the May Company.

JACK: Look Mary....if you'd rather be back at the May Company,
then you can--

MARY: Oh Jack, I didn't mean that....I meant that I envy Helen.^{Ruby because}
She worked in the book department and one day a customer
came over to her counter, they fell in love, got married and
now they have twelve children.

JACK: She married a customer and has twelve children?

MARY: Just think, he came in to spend eighty-nine cents and look
what he got.

JACK: Well Mary, that's an interesting story...What book did he
buy?

MARY: "Live Alone and Like It".

JACK: Oh...he should've bought "Cheaper By The Dozen"....Well Mary,
everyone has gone..Come on, let's get out of the studio,
they're putting out the light. ~~and out~~

(SOUND: TWO FOOTSTEPS..DOOR OPENS & CLOSES..

EIGHT FOOTSTEPS)

JACK: You know, that's really an amazing story about your girl
^{Ruby} friend Helen. It doesn't seem possible that --- oh-ch!

(SOUND: FOOTSTEPS STOP)

MARY: What's the matter, Jack?

JACK: I forgot something. Wait here, Mary, I'll be right back.

(SOUND: EIGHT FOOTSTEPS....DOOR OPENS)

>> LR

A1X01 0313135

JACK: Gee, I wish they weren't so quick about turning off these lights...Now let's see, which door is it?

(SOUND: COUPLE FOOTSTEPS)

JACK: Oh, here it is.

(SOUND: DOOR OPENS)

(MUSIC)

QUART: LS, L S M F T MEANS

LUCKY STRIKE PAYS MORE FOR FINE TOBACCO, YES SIREE, HEY!

JACK: Okay, fellows, you can come out of the -- *closet now*

(MUSIC)

QUART: LS, L S M F T MEANS

LUCKY STRIKE PAYS MORE FOR FINE TOBACCO, YES SIREE, HEY!

JACK: Okay-fellows, you've been punished enough for -- *what you've done*

(MUSIC)

QUART: LS, L S M F T MEANS

LUCKY STRIKE PAYS MORE FOR FINE TOBACCO, YES SIREE, HEY!

JACK: Boys you've sung it more than five hundred --

(MUSIC)

QUART: LS, L S M F T MEANS

LUCKY STRIKE PAYS MORE FOR FINE TOBACCO, YES SIREE, HEY!

JACK: Oh my goodness, it must've affected their minds.

(MUSIC)

QUART: LS, L S M F T --

(SOUND: DOOR SLAMS.)

LR

ATX01 0313136

JACK: I'm not gonna beg them any more...I'm going!

(SOUND: COUPLE FOOTSTEPS..DOOR OPENS)

(MUSIC)

QUART: LS, LS MFT MEANS
LUCKY STRIKE PAYS MORE FOR
FINE TOBACCO, YES SIREE,
HEY!

(MUSIC)

QUART: LS, LS MFT MEANS LUCKY
STRIKE PAYS MORE FOR FINE
TOBACCO, YES SIREE, HEY!

(CONTINUES OVER & OVER)

JACK: Now boys, don't follow me any more...Go on home, your wives
haven't seen you for a week.

(SOUND: DOOR CLOSES...FOOTSTEPS)

JACK: I'd fire those guys but I'd only have to get them another
job, I'm their agent..And they're such good, ^{they're such good} clients. They
think because they're a quartet they have to pay me forty
per cent....Come on, Mary.

MARY: What did you forget, Jack?

JACK: ~~It~~ It was nothing. Come on.

(SOUND: FOOT STEPS..DOOR OPENS..STREET NOISES)

JACK: Well, there's Rochester waiting in my car. Mary, I'll
drive you home.

MARY: (HINTING) Aw Jack, I don't wanna go home yet. I'd like
to have dinner in town.

LR

ATX01 0313137

JACK: (PLEASED) You would?

MARY: Yeah. I'm in the mood for a nice big steak.

JACK: Smothered with mushrooms and french fried onions?

MARY: Yeah.

JACK: How about the Brown Derby?

MARY: *oh* wonderful.

JACK: Okay, I'll drop you off. Now come on let's -- Aw gee, and I forgot my umbrella, and it's starting to rain.

MARY: It isn't raining, I spit in your eye.

JACK: Mary, all I said was --

MARY: Goodbye, Jack, I'll see you later.

JACK: But Mary, you don't have to -- I guess she's so hungry she couldn't wait.

(SOUND: FEW FOOTSTEPS)

ROCH: REALLY FOR ME TO DRIVE YOU HOME, BOSS?

JACK: Yes, Rochester. What are you sitting there holding that whisk broom for?

ROCH: AS SOON AS YOU GET IN THE CAR I'LL BRUSH YOU OFF.

JACK: Brush me off?

ROCH: YEAH, THE DOORS ARE STUCK, YOU'LL HAVTA CRAWL ~~IN~~ FROM UNDERNEATH.

JACK: That's ridiculous. If the doors are stuck, *I'll* just climb over.

(SOUND: STEP ON RUNNING BOARD)

JACK: (GRUNT) Well, I've got one leg over. Gee, these doors are higher than I thought. Now to get the other --

(SOUND: LOUD RIP)

MO

ATX01 0313138

JACK: Hmmm.

(SOUND: LIGHT SQUEAKY SPRING)

ROCH: ARE YOU IN, BOSS?

JACK: Yeah. Gee, these seats are cold. Start the car, Rochester.

ROCH: YES SIR.

(SOUND: STARTER GOING AROUND..STOPS..STARTER GOES
AROUND AND MEL GOES INTO HIS ACT..THEN DIES
OUT)

JACK: *Well I'm* Well, I'm sick and tired of this..You know, Rochester, I've got a good mind to complain to the Cadillac Company.

ROCH: THE CADILLAC COMPANY?

JACK: Yes.

ROCH: BOSS, WE ONLY GOT ONE OF THE HUB CAPS FROM THEM.

JACK: Oh yes.

ROCH: AND WE PICKED THAT UP AT THE SCENE OF AN ACCIDENT.

JACK: Rochester, I didn't steal that hub cap.

ROCH: NO, BUT I'LL NEVER FORGET HOW YOU DICKERED WITH THAT MAN IN THE AMBULANCE.

JACK: All right, all right..*that* Now try the motor again.

ROCH: YES SIR.

(SOUND: STARTER..MEL GOES INTO BIT..MOTOR DIES)

JACK: Hmm.this is awful..Rochester, where did we get this motor?

ROCH: BROADWAY AT NINTH.

JACK: Eastern Columbia?

ROCH: NO, BROADWAY AT NINTH, IT WAS LAYING IN THE STREET.

JACK: What?

ROCH: SAME ACCIDENT.

IR

ATX01 0313139

JACK: Oh yes..Rochester, try and get this car started, will you?
(SOUND: STARTER..MEL COUGHS, MOTOR CATCHES ON AND GOES)

JACK: Thank heaven.
(SOUND: LOUSY MOTOR UP..LOUSY HORN..MOTOR UP AND DOWN)

JACK: Now, Rochester, for a change, go out Hollywood Boulevard.

ROCH: YES SIR.

JACK: You know, this is one of the first nights this week that the weather has been so mild ~~and~~--
(SOUND: TWO SHARP POLICE WHISTLES)

IR

ATX01 0313140

JACK: What was that?

ROCH: SOUNDED LIKE A POLICE WHISTLE.

(SOUND: THREE SHOTS)

JACK: Rochester, Rochester, did you see that?

ROCH: ~~YEAH..TWO MEN JUST RAN OUT OF THAT BANK...THEY JUMPED~~
~~in that ^{big black sedan} NEW LINCOLN AND THEY'RE SPEEDING AWAY.~~

JACK: Yeah.

(SOUND: CAR GOES BY VERY FAST)

JACK: Wow!...they must be going eighty miles an hour.

Jack:
ROCH: ~~(SOUND: LOUSY MOTOR)~~
~~And look, look at,~~
LOOK BOSS, THAT POLICEMAN, HE'S RUNNING TOWARD US.

(SOUND: RUNNING FOOTSTEPS...JUMP ON RUNNING BOARD)

JACK: What is it, officer?

MARCH: QUICK, FOLLOW THAT CAR!

JACK:What?

MARCH: FOLLOW THAT CAR!

ROCH: ~~THANK YOU. ah officer - come now~~

MARCH: LOOK, I'M AN OFFICER OF THE LAW. WHEN I JUMP ON YOUR
RUNNING BOARD AND SAY "FOLLOW THAT CAR", I WANT YOU TO
DO IT.

ROCH: WELL THEN GET YOUR OTHER FOOT OFF THE GROUND, YOU'RE
HOLDIN' US BACK.

MARCH: Stop wasting time and do as I--

NELSON: CUT! Cut!

KM

ATX01 0313141

JACK: Cut?...Who said that?

NELSON: I did..we're making a picture. *Here on Hollywood Blvd.*

JACK: A picture? Oh, for heaven sakes..What's the name of it?

NELSON: The Whistle Blows 'At Midnight.'

JACK: Rochester, let's get out of here...I don't wanna be in this one even as an extra.^{in this one} And step on it...I wanna get home and have dinner.

(TRANSITION MUSIC)

JACK: *Well* That was a very good dinner, Rochester.

ROCH: THANKS, BOSS...SAY, MR. BENNY, WHILE YOU WERE HAVING DINNER, A MESSENGER BROUGHT THIS TO THE DOOR.

JACK: What is it?

ROCH: HERE YOU ARE.

(SOUND: PACKAGE UNWRAPPED)

JACK: Oh yes, this is a record that Dennis made of that new song "Bibbiti Bobbiti Boo"^{from Walt Disney picture 'Andrea'}...He wanted me to hear it. I'm going in the den, Rochester, and play it.

ROCH: SHALL I BREAK A TOOTH PICK IN HALF?

JACK: No, I bought some needles.

(SOUND: FOOTSTEPS)

JACK: (SINGS) I'VE GOT A LOVELY BUNCH OF COCONUTS....That song I don't understand at all...At least Bibbiti Bobbiti Boo makes sense.

(SOUND: FOOTSTEPS STOP)

KM

ATX01 0313142

JACK: I'll bet Dennis made a good record of it.

(SOUND: TOP OF PHONOGRAPH UP..RECORD ON..SWITCH
TURNED ON)

(SHORT INTRODUCTION)

DENNIS: I'VE GOT A LOVELY BUNCH OF COCONUTS--

~~THERE THEY ARE-A STANDING IN A ROW--~~

(SOUND: CLICK)

JACK: Whoops, wrong side...^{oh}Here it is...Bibbiti Bobbiti Boo...

(SOUND: RECORD ON...CLICK)

(DENNIS'S SONG..."BIBBITI BOBBITI BOO")

(APPLAUSE)

MO

ATX01 0313143

(SECOND ROUTINE)

JACK: Dennis did that very well.. Did you hear it, Rochester?

ROCH: YES SIR...ARE YOU GOING TO BED NOW, BOSS?

JACK: No no, I think I'll stay up awhile and read a book.

ROCH: OKAY.

(SOUND: COUPLE OF FOOTSTEPS)

JACK: Now let's see....I finished Cleveland Amory's new book, "Home Town" ... Very good, too....Here's one.."My Ten Years in Washington" by Drear Pooson..with-a-forward-by-Drew Pearson...Well, I'll be darned..there is a Drear Pooson...Gee, I hope Don doesn't find out...Say, here's a good mystery.. "I Was Betrayed" by Maximillion Q. Langley, author of "I Was Framed", "I Was Deceived", "I Was Double Crossed", and "I Was Louised Up". ... Gee, he certainly gets some great titles...I think I'll read this one....I'll sit in that chair by the fireplace. window

(SOUND: COUPLE OF FOOTSTEPS)

JACK: Ahhhh...Whoops! This seat is cold, too...This story oughta be pretty good.

(SOUND: PAGES TURNING)

JACK: "I WAS BETRAYED".

(DRAMATIC MUSIC)

JACK: CHAPTER ONE.

(FILTER) AS THE PALE RAYS OF THE DYING MOON FILTERED THROUGH THE BARS OF MY PRISON CELL, I WAS TOLD THAT MY LAST APPEAL HAD BEEN DENIED..AND I..MEREDITH SNYZENHOLDER..WAS BETRAYED.

(DRAMATIC MUSIC)

MO

ATX01 0313144

JACK: (FILTER) IT'S HARD TO BELIEVE THAT I WAS ONCE A VERY SUCCESSFUL DOCTOR...I COULD BOAST OF A FINE PRACTICE, A BRILLIANT ASSISTANT, A BEAUTIFUL WIFE WHO ADORED ME, AND TWO LOVELY CHILDREN, HOGAN AND SNEED. I WAS PROUD TO BE THEIR PAR....BUT I'M GETTING AHEAD OF MY STORY...IT ALL STARTED IN MY OPERATING ROOM. I WAS PREPARING A PATIENT FOR AN OPERATION, AND MY ASSISTANT, DR. DENNIS DAYSELDORF WAS HELPING ME....AS I WAS ABOUT TO START THE OPERATION THE PATIENT LOOKED AT ME AND NERVOUSLY ASKED --

MARCH: Doctor..Doctor Snyzenholder, are you sure this operation won't hurt?

JACK: (REG. MIKE) Hurt? *Well no, no* Oh no, not at all.

MARCH: I'm so sensitive to--

JACK: *Oh you, you* Oh you, it might a little.....Dr. Dayseldorf?

DENNIS: (GERMAN) Yes, Dr. Snyzenholder.

JACK: Give the patient the ether.

DENNIS: Yes sir.

(SOUND: GURGLING)

JACK: He's not supposed to drink it!....Oh well, he's asleep...Now, Dr. ..Hand me the scalpel.

DENNIS: The scalpel? What's that?

JACK: (PATIENTLY) The scalpel...it's a knife with a long curved blade....

DENNIS: Oh, that...it's in the kitchen, *there* I made myself a sandwich and used it to slice the salami.

MO

ATX01 0313145

JACK: Well, wash it off and bring it in.

DENNIS: Yes, *Dear* Doctor.

(SOUND: FOOTSTEPS...WATER SPLASHING OUT OF FAUCET.....
FOOTSTEPS)

DENNIS: Here you are, Dr. Snyzenholder.

JACK: What's that?

DENNIS: You told me to wash it off and bring it in.

JACK: The scalpel, not the salami....Stupid Doctor! *and me - my rubber gloves*

DENNIS: Dr. Snyzenholder, you're awfully nervous today.

JACK: *Well,* why shouldn't I be..I'm about to perform a very delicate operation that has never been attempted before..All medical science is awaiting the result. And this patient has volunteered.

DENNIS: *Look*, doctor, what are you going to do?

JACK: I'm going to separate his Bibbiti from his Bobbiti.....What do you think of that?

DENNIS: Boo!

JACK: Wonderful, we'll call this operation "Bibbiti Bobbiti Boo".

DENNIS: Let's turn him over and see what's on the other side.

JACK: Good good.

JACK: (FILTER) THE PATIENT DIED, BUT THE MELODY LINGERS ON....
operation made the hit Parade
AFTER THIS INCIDENT, I DECIDED THAT I NEEDED MORE HELP IN THE OFFICE....SO I PUT AN AD IN THE PAPER FOR A NURSE...THE NEXT DAY, THERE WERE FIVE APPLICANTS FOR THE JOB. I TURNED DOWN THE FIRST FOUR, BUT THE FIFTH HAD TRIM ANKLES AND LOVELY SLIM LEGS...I STARED AT HER FOR FIVE MINUTES. THEN WHEN I LOOKED UP, I SAW THAT SHE WAS PRETTY TOO. HER NAME WAS GINGER LA MARR AND HER VOICE WAS SOFT AND SULTRY.

MO

RTX01 0313146

VEOLA: (SEXY) Well, Doc, we'll talk as soon as you get through looking.

JACK: (REG. MIKE) Oh, pardon me...I was just thinking about something...^{Tell me - nurse & a mare} Tell me, Miss La Marr, do you have any experience?

VEOLA: Come here, Doc...Closer....Now put your arms around me and kiss me.

(SOUND: LONG KISS)

VEOLA: Do I get the job, Doc?

JACK: Well, I wanted a nurse, but you'll do....When can you come to work?

VEOLA: I've already started.

JACK: (FILTER) FROM THE MOMENT I MET GINGER, MY LIFE HAD MORE SNAP TO IT...EVEN THOUGH I WAS A GREAT SURGEON I COULDN'T CUT THAT ONE OUT OF THE SCRIPT....THERE WERE SO MANY THINGS ABOUT GINGER THAT I LEARNED TO APPRECIATE..THE WAY HER DIMPLE SHOWED WHEN SHE SMILED...HER CUTE WALK....HER GAY LAUGHTER...AND THE WAY SHE CLENCHED HER LITTLE FIST WHEN SHE SLUGGED THE RATS IN MY STERILIZER....AS THE HOURS PASSED, I FOUND MYSELF FALLING DEEPER AND DEEPER IN LOVE WITH GINGER, UNTIL AT THE END OF THE FIRST DAY I WAS HOPELESSLY GONE...THAT NIGHT I TOOK HER HOME.

MO

ATX01 0313147

VEOLA: Well, Baby this is where I live. We can stand here in the hall and talk.

JACK: (REG. MIKE) Ginger, darling, at last we're alone..at last I can tell you how much I--

BLANCHE: (OFF..LOUD VOICE) WHO'S THAT DOWN THERE?

VEOLA: IT'S ME, MA.....GINGER.

BLANCHE: DID YOU BRING THE STERNO?

VEOLA: YEAH, I'VE GOT IT IN MY PURSE.

BLANCHE: WELL, GET IT UP HERE QUICK. I WANTS PUT THE MEAT ON, THE OLD MAN'S HUNGRY.

VEOLA: IN A COUPLE OF MINUTES, MA.

JACK: Darling, I want to tell you how much I--

MEL: (LOUD...OFF) YOU HEARD YOUR OLD LADY...GET UP HERE WITH THAT STERNO.

MO

ATX01 031314B

BLANCHE: LOWER YOUR VOICE, YOU LAZY BUM..GINGER'S BOY FRIEND
WILL THINK WE'RE A COUPLE OF CRUMBS.

MEL: STOP YELLING AT ME, YOU'RE BLOWIN' THE FOAM *off my* BEER.
(SOUND: LOUD DOOR SLAMS)

VEOLA: That was Mother and Dad.

JACK: They sound like real folks..Oh Ginger, if we could only
get married I could do so much for your parents..take
out their appendix or their tonsils or something..

VEOLA: That's the trouble, Snizy, you're already married.

JACK: Yeah.

VEOLA: And what about your two lovely children, Kremer and
Gonzales?

JACK: That's Hogan and Snead. *Ginger, what do you want me to do*

VEOLA: Well, if you want me, Snizy, you're gonna have to ask
your wife for a divorce.

JACK: A DIVORCE!

(Cymbal Crash and Dramatic Music)

JACK: (FILTER) HOW COULD I ASK CINDY LOU FOR A DIVORCE...
CINDY LOU, THE GIRL WHO WAS RESPONSIBLE FOR MY SUCCESS..
THE GIRL WHO MADE ME GO TO COLLEGE AND STUDY ANATOMY,
PHYSIOLOGY, BIOLOGY, SURGERY, AND CANASTA...I WON FORTY-
SIX DOLLARS FROM HER ON OUR HONEYMOON...BUT IT WAS NO USE,
I WAS IN LOVE WITH GINGER AND CINDY WOULD HAVE TO
UNDERSTAND. THAT NIGHT AS WE SAT AT THE DINNER TABLE
EATING, I SAID--

(REG. MIKE) Cindy Lou, I know this will be a blow to you
and rather than make you unhappy, I'd cut off my arm.

(FILTER) WHEN SHE HANDED ME A KNIFE, I KNEW SHE WAS
GONNA BE DIFFICULT.

KM

(CONTINUED)

ATX01 0313149

JACK: (REG. MIKE) Cindy..Cindy..I'm trying to tell you I'm
(CONT'D) in love with another woman..I'm asking you for a divorce.

MARY: (SWEETLY) Well, darling, if you want a divorce, you can
have one. I don't want to stand in the way of your
happiness.

JACK: Now now, don't go to pieces, Cindy Lou, try to understand.

MARY: But I do understand, darling, and I'll explain it to our
two children, DiMaggio and Greenberg.

JACK: That's Hogan and Smead...Now Cindy are you gonna give
me a divorce or not?

MARY: Yes, yes, I told you, yes.

JACK: Please, please, Cindy, let's not argue..be reasonable.

(DRAMATIC MUSIC)

KM

RTX01 0313150

✓ JACK: (FILTER) I FELT LIKE A HEEL FOR WHAT I HAD DONE TO MY WIFE...BUT I HURRIED BACK TO SEE GINGER...SHE WAS AT THE OFFICE WAITING FOR ME...INSTEAD OF A NURSE'S UNIFORM, SHE WAS WEARING A FRENCH BATHING SUIT...IT WASN'T ETHICAL, ^{conventional}. BUT I DID MORE BUSINESS THAN SOUTH PACIFIC...I TOOK ONE FELLOW'S APPENDIX OUT EIGHT TIMES...I KNEW HE'D BE BACK SO I PUT A SWINGING DOOR ON HIS RIGHT SIDE...HOWEVER, I COULDN'T STAND THE STRAIN...I WANTED DESPERATELY TO BE ALONE WITH GINGER SO WE COULD TALK, AND I TRIED TO GET RID OF MY ASSISTANT, DOCTOR DAYSELDORF.

(REG. MIKE) Oh, Dr. Dayseldorf.

DENNIS: Yes-sir. *Jack*

(SOUND: GUN SHOT)

DENNIS: Did you want me?

JACK: Darn it, I missed him.

VEOLA: It's all right, Snyzey, I told him all about us.

JACK: Oh..then Dr. Dayseldorf, you know that I'm gonna leave my wife.

DENNIS: *uh* Yah, yah..But what about your two lovely children, Taft and Hartley?

JACK: *lets* That's Hogan and Sneed...Ginger, I can hardly wait for the day when I can call you mine. *and we'll be together always*

VEOLA: Have you told your wife?

KM

ATX01 0313151

JACK: I tried to, but she took it so hard, I couldn't go through with it...I'll try again tonight.

(FILTER) I DREADED GOING HOME AND BREAKING THE NEWS TO CINDY...BUT IT HAD TO BE DONE, AND NOW...I HURRIED OUT TO THE STREET, RAN TO THE CURB, JUMPED DOWN INTO MY ^{new} HUDSON, AND DROVE HOME...WHEN I GOT HOME, I JUMPED UP OUT OF MY ^{new} HUDSON AND WENT INTO THE HOUSE..CINDY WAS SITTING IN THE LIVING ROOM. I COULD TELL SHE WAS LONELY BECAUSE SHE HAD BLOWN UP MY RUBBER GLOVE AND WAS SHAKING HANDS WITH IT...I WALKED IN AND SAID---

(REG. MIKE) Cindy, I'm back.

MARY: Huh..oh there you are.

JACK: Yes and stop pointing my finger at me...Cindy..Cindy.. this can't go on any longer...I'm in love with another woman and I want my freedom.

MARY: (IMPATIENTLY) For goodness sakes, I told you last night you could have it.

JACK: I can?

MARY: Yes and you can have the two children, Citation and Coaltown.

JACK: That's Hogan and Snead...Why can't you remember?

JACK: (FILTER) IT WAS A RELIEF TO KNOW THAT CINDY WOULD GIVE ME A DIVORCE..I WANTED TO TELL GINGER THE GOOD NEWS...I RUSHED OUT TO THE STREET, RAN TO THE CURB, JUMPED DOWN INTO MY ^{new} HUDSON AND ALMOST BROKE MY NECK..SOMEONE HAD STOLEN IT...SO I RAN ALL THE WAY BACK TO THE OFFICE...
around AVOIDING HOLLYWOOD BOULEVARD WHERE THEY WERE MAKING A PICTURE...AS I REACHED THE DOOR, I HEARD VOICES...I STOPPED AND LISTENED....

ATX01 0313152

VEOLA: Sweetheart..kiss me again...and again...and again.

DENNIS: Three more kisses? Ach du lieber, put me down already.

JACK: (FILTER) I COULDN'T BELIEVE MY EARS. THE GIRL FOR WHOM I GAVE UP CINDY, HOGAN, AND SNEAD, WAS A CHEAT...AND AND DR. DAYSELDORF, MY TRUSTED ASSISTANT, HAD DOUBLE-CROSSED ME...I OPENED THE DOOR AND WALKED IN.

(SOUND: DOOR OPENS)

JACK: (REG. MIKE) AHA!

DENNIS: LOOK, THE DOCTOR IS BACK, AND HE'S GOT A GUN.

VEOLA: SNYZEY, DON'T SHOOT...DON'T SHOOT! .. (LOUD SCREAM)

(SOUND: TWO GUN SHOTS)

JACK: (FILTER) YES, I KILLED THEM BOTH .. IF ONLY MY SONS COULD HAVE BEEN HERE TO SEE ME. I HAD MADE A HOLE IN ONE... AS I LOOKED AT GINGER LYING THERE WITH THE BIG BULLET HOLE BETWEEN HER EYES, I WONDERED HOW I HAD EVER THOUGHT HER ATTRACTIVE.... AND THEN, I REALIZED I COULD NEVER LOVE ANYONE BUT CINDY LOU .. I RUSHED HOME TO THROW MYSELF AT HER FEET AND BEG HER FORGIVENESS ... WHEN I REACHED MY HOUSE, CINDY LOU WAS SURPRISED TO SEE ME.

JACK: (REG. MIKE) Hello, Cindy, I've come home...Home to stay.

MARY: (NERVOUSLY) Oh..oh, ^{sit} it's you, Meredith..I didn't expect you so soon.

JACK: Cindy, why are you acting so nervous...so strange?

MARY: Me strange?..I'm -- I'm -- ^{Well} I'm not nervous.

JACK: Cindy, you're hiding something from me...Is there another man?

JD

ATX01 0313153

MARY: No no, nooody.

JACK: Then why are you standing in front of that closet door?...

I'm going to----

MARY: No no, Meredith, please!

JACK: Get away, I said...I'm gonna open that door!

(SOUND: DOOR OPENS)

JACK: (FILTER) I OPENED THE DOOR AND MY SUSPICION WAS CONFIRMED...

I BROKE OUT IN A COLD SWEAT...A BLINDING RAGE SWEP'T OVER ME..

I SAW RED.

and you just don't look right to me.
RED: ~~WELLLLL DAAMMALLLSSSSY JUNE!~~

JACK: (REG. MIKE) Oh for heaven's sakes.. Skelton, get out of here,
your show's not on till eight-thirty.

RED: And nine o'clock on the Pacific Coast.

JACK: What?

RED: Not only that. I'm making a picture on Hollywood Boulevard
with Hogan and Snead.

JACK: Oh, get out of here ... you try to read a book in your own
livingroom and look what happens.

(APPLAUSE-AND-PLAYOFF)

JD

ATX01 0313154

JACK: GET OUT OF HERE, SKELETON., ~~GET~~^{get} OUT OR I'LL TAKE THIS GUN
AND --

ROCH: BOSS..BOSS..WAKE UP.
Boss Boss
JACK: Huh?

ROCH: WAKE UP.

JACK: Rochester..Rochester...

ROCK: YOU FELL ASLEEP WHILE YOU WERE READING THAT BOOK.

JACK: Oh..Gee, I had the craziest dream...What were you ^{do}ing?

ROCH: I HAD THE RADIO ON, LISTENING TO RED SKELETON.

JACK: Oh well, that explains it...Goodnight, Rochester,
I'm going to bed.

(APPLAUSE AND PLAYOFF)

*Jack I'll take this -
gun set cake -*

ATX01 0313155

JACK: Ladies and gentlemen, the nation's fight against Infantile Paralysis continues relentlessly. The March of Dimes has made this possible, but your contributions must keep rolling in, in order to continue the fight against Polio. Please send your dimes and dollars to your local March of Dimes Headquarters now. Join the March of Dimes.

Thank you

Cut

(APPLAUSE)

DON: Jack will be back in just a moment, but first

AS JD

ATX01 0313156

11 (TAG)

-26-

JACK:

Thanks Red - and goodnight everybody.
Besides-and Gentlemen, I want to thank all our guest stars
for being with us-tonight ... Red Skelton, Ben Hogan, Sam
Snead, Joe DiMaggio, Hank Greenberg, Pancho Gonzales, Jack
Kramer, Max Citation, Herman Coaltown, and Taft and Hartley.

(SINGS) THE SAME TIME,

THE SAME PLACE,

TOMORROW NIGHT

Come on, Dinah, let's go...

(MUSIC AND APPLAUSE)

DON:

BE SURE TO HEAR DENNIS DAY IN "A DAY IN THE LIFE OF DENNIS
de Waeselhof for
DAY" ... STAY TUNED FOR THE AMOS 'N' ANDY SHOW WHICH FOLLOWS
IMMEDIATELY....

THIS IS CBS.....THE COLUMBIA BROADCASTING SYSTEM

JD

ATX01 0313157

THE JACK BENNY PROGRAM
JANUARY 22, 1950
CLOSING COMMERCIAL

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Luckies are smoother!

SHARBUTT: Luckies are milder!

HIESTAND: Try them and you'll see -- there's never a rough puff in a Lucky -- just the real, deep-down smoking enjoyment ... the mellow smoothness that only Luckies' fine tobacco can give you. Yes, it takes fine tobacco to make a fine cigarette, and -- LS -- MFT -- Lucky Strike means fine tobacco ... tobacco that's ripe and light - that smokes smooth and mild. For at market after market, the makers of Lucky Strike consistently select and buy this kind of tobacco for your cigarette.

SHARBUTT: Just listen for a moment to what an expert says about the tobacco he's seen Lucky Strike buy. Mr. Ed Rogers, an independent tobacco auctioneer from Reidsville, North Carolina, recently said -

VOICE: Wherever I've auctioned, I've seen Lucky Strike buy ripe, smooth tobacco that shows the sunshine - the kind that's hard to beat for smoking quality. I've smoked Luckies for twelve years.

HIESTAND: So take a tip from an expert, and for your own, real deep-down smoking enjoyment, light up a Lucky. Every puff of the way you'll see -- there's never a rough puff in a Lucky! Next time ask for a carton of Lucky Strike!

DS

ATX01 0313158

AS BROADCAST

PROGRAM #21
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, JANUARY 29, 1950

CBS

4:00-4:30 PM PST

(Transcribed, January 19, 1950)

EH

ATX01 0313159

THE JACK BENNY PROGRAM
JANUARY 29, 1950 (RECORDED JANUARY 19, 1950)
OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM, *transcribed* presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: "Light up a Lucky Strike, friends, and enjoy the smoother, milder smoking that only Luckies' fine tobacco can give you. From first puff to last, there's never a rough puff in a Lucky! For you see ... LS - MFT ... Lucky Strike means fine tobacco ... and in a cigarette it's the tobacco that counts! That's why at market after market the makers of Lucky Strike consistently select and buy fine, light, naturally mild tobacco that guarantees more real deep-down smoking enjoyment for you, puff after puff, with never a rough puff.

SHARBUTT: And remember that the tobacco experts .. men born and bred in the business -- choose Luckies for their own personal smoking enjoyment. Yes, a recent survey shows -- more of these experts -- auctioneers, buyers and warehousemen -- smoke Lucky Strike regularly than the next two leading brands combined!

HIESTAND: So take a tip from the experts ... and smoke that smoke of fine tobacco -- Lucky Strike! Every puff of the way, you'll get more real, deep-down smoking enjoyment -- with never a rough-puff. Yes, you'll enjoy a smoother, milder, truly finer cigarette -- LUCKY STRIKE!

<-- BS

RTK01 0313160

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC, UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY...WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE...MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN, IN A FEW HOURS JACK BENNY AND HIS ENTIRE TROUPE LEAVE FOR NEW YORK TO START OFF THE CAMPAIGN FOR THE NATIONAL HEART FUND. SO NOW, LET'S GO OUT TO JACK'S *Benny's* HOUSE IN BEVERLY HILLS.

JACK: Well Rochester, it won't be long before we're all packed and on our way to New York.

ROCH: YEAH, ~~NEW YORK CITY~~; THAT LOVELY SUBURB OF HARLEM.

JACK: Say, Rochester, did you cancel the newspaper and leave a note for the milk man?

ROCH: I HAVEN'T HAD TIME, BOSS. I'VE BEEN ANSWERING THE PHONE ALL MORNING.

JACK: The phone?

ROCH: UH HUH...LOUELIA PARSONS, GEORGE FISHER, SHEILA GRAHAM, ERSKINE JOHNSON, HEDDA HOPPER..THEY ALL CALLED.

JACK: *You know, Rochester, like I am. Oh, well, I should have known.* When you're a big star, you can't make a move without the columnists knowing about it.

ROCH: I DON'T KNOW BOSS. THEY SURE WERE SURPRISED WHEN I TOLD THEM YOU WERE LEAVING FOR NEW YORK.

JACK: Surprised? Why?

ROCH: THEY DIDN'T KNOW YOU WERE BACK FROM EUROPE.

JACK: Well, that I can't understand at all..Rochester, if those columnists didn't know I was back from Europe, why did they call the house?

EH

ATX01 0313161

ROCH: TO VERIFY A RUMOR.

JACK: What rumor?

ROCH: THEY HEARD YOU WERE SWITCHIN' TO C.B.S.

JACK: What?

ROCH: BUT YESTERDAY *Euckie Johnson* ~~EVERYBODY~~ SCOOSED THEM ALL.

JACK: He did?

ROCH: YEAH, HE FOUND OUT YOU WERE THE WALKING MAN.

JACK: *Lucky* Rochester, that was three years ago.

ROCH: WELL, YOU KNOW HOW IT IS, BOSS. WHEN YOU'RE A BIG STAR, YOU CAN'T MAKE A MOVE WITHOUT EVERYBODY KNOWING ABOUT IT.

JACK: I guess so...Rochester, have you got all my things packed?

ROCH: UH HUH...YOU KNOW, BOSS, IT'S GREAT TO BE A RADIO STAR. YOU GET TO TRAVEL A LOT AND SEE SO MANY DIFFERENT PLACES.

JACK: Well, I do get around a lot, ~~Rochester~~, but nobody travels as much as Bob Hope...He's the only man I know who keeps a change of underwear in his wallet..He has to unzip and then unbutton to get to a dollar bill...Not only that, ~~he~~ --

ROCH: BOSS, YOU HAVEN'T GOT TIME FOR A ROUTINE.

JACK: That's right...Now Rochester, don't forget to write a note to the milk man telling him we'll be gone for a couple of weeks.

ROCH: YES SIR. BY THE WAY..THE MAN FROM THE PET SHOP CALLED ABOUT THE PARROT. HE SAYS THE LOWEST HE CAN KEEP HER FOR IS SEVENTY-FIVE CENTS A DAY. SHALL I TAKE POLLY OVER TO HIM?

JACK: No, I already took Polly to another place. She'll be well fed and cared for.

ROCH: GOOD, GOOD.

EH

ATX01 0313162

- JACK: Now put this in the desk..and be sure it doesn't get lost..when we get home, we'll need it to get Polly back.
- ROCH: ~~you know~~ -- BOSS, A PAWN TICKET!
- JACK: She'll be fed and well cared for..That's the law..And Rochester, put this two dollars in the same envelope with the pawn ticket.
- ROCH: TWO DOLLARS...IS THAT ALL THE PAWN BROKER GAVE YOU FOR POLLY?
- JACK: I would've got more if she kept her mouth shut..Stupid Parrot! ...Now Rochester, write that note to the ---
(SOUND: PHONE RINGS)
- JACK: I'll get it.
(SOUND: RECEIVER UP)
- JACK: Hello?
- PHIL: Hi'ya, Jackson, are you all set to bounce down to the station and make with the choo choo to the Big Town? This is Phil.
- JACK: Oh, I'm so glad you told me.^{You know} When I picked up the phone and a voice said, "Hiya, Jackson, are you all set to bounce down to the station and make with the choo choo to the Big Town."...I was sure it was Anthony Eden...
~~Phil, are you all packed?~~
~~Now what did you call me?~~
- PHIL: About the trip...I'm taking three trunks, four handbags, and five valises, and they're all full ~~so you never know~~ e-suitcase.
- JACK: ~~Possibly~~, how come you're taking so many clothes?
I know I forgot something!
- PHIL: Clothes! Holy smoke, you better lend me ~~two suitcases~~.

EH

ATX01 0313163

JACK: Oh, for heaven's sakes. Phil, you're the only guy I know whose luggage has labels inside and out...why take all that liquor to New York.

PHIL: ~~They've got a water shortage~~, I gotta have something to bathe in.

JACK: Well Phil, if you're gonna bathe in it, I wish you'd take champagne. I can't think of anything more exciting than Phil Harris sitting in a bath tub surrounded by millions of dancing bubbles! Gad! What an idea for a calendar!

PHIL: Yeah.

JACK: Well, Phil, I haven't got ~~time to talk now~~ ^{much} ~~you got to go to the station on time.~~

PHIL: ~~Okay, say,~~ that reminds me..I ^{want} to ask you, Jackson, is it all right if I take Sammy, my drummer, along?

JACK: Sammy, your drummer?..What do you wanna take him to New York for?

PHIL: Well, he's been corresponding with a girl there and he'd like to get married.

JACK: Oh, OH...Childhood sweetheart?

PHIL: No, no, they met through a Lonely Hearts Club. He sent her a picture of Clark Gable, she sent him a picture of Lady Ashley and it was love at first sight.

JACK: Gee, that's sweet...But Phil, when they meet each other, won't they be disappointed?

PHIL: What do you mean?

EH

ATX01 0313164

JACK: Well, I don't know what the girl looks like, but Sammy your drummer certainly doesn't look like Clark Gable.

PHIL: Oh I don't know, Jackson...Paint a little hair on his head, put a mustach on him and you can't tell the difference.

JACK: ~~You mean~~ Between him and Gable?

PHIL: No, between him and the girl.

JACK: That's what I thought. Well Phil, if Sammy wants to go to New York to get married, you can take him with you.

PHIL: Bless you, Cupid.

JACK: All right, all right..Now when you get on the train, see that all ~~of~~ ^{your}--

PHIL: Wait a minute, Jackson? ^{wait a minute} (CALLS) HEY, YOU, CAN'T YOU HEAR THE BUZZER?..GO ANSWER THE DOOR! Now what were you saying, Jackson?

JACK: Phil, who were you talking to?

PHIL: Alice. Now what were you ~~talking~~ about --

JACK: Wait a minute.

PHIL: Huh?

JACK: Phil..Phil...does Alice let you talk to her like that?

PHIL: ~~Jackson, go long and talk to her she's happy!~~
~~Why not, remember Magnificent Obsession.~~

JACK: Well, now I've heard everything.

PHIL: So long, Jackson.

JACK: Goodbye, ~~Beautiful~~ ^{Beautiful} ~~Magnificent~~ ^{Magnificent}

(SOUND: RECEIVER DOWN)

RTX01 0313165

JACK: Well...there is the biggest ham I've ever known in my life..If he was half as good as he thinks he is he'd be twice as good as he is..Now, Rochester, ~~we better~~ ^{is what kind of a joke was that I just said? I'm an ⁹⁴³ lousy joke and that's starts no good... now, Rochester and little stark...}

ROCH: OH SAY, BOSS, WHILE YOU WERE ON THE PHONE, MR WILSON AND THE SPORTSMEN QUARTET CAME IN.

JACK: Oh, hello, Don.

EH

ATX01 0313166

DON: Hello, Jack.

QUART: HMMMMM.

JACK: H'ya, boys..Say Don, are you all packed and ready to go?

DON: I sure am.

JACK: Well, it won't be long before we..Don...Don...what've you got under your coat?

DON: Oh, it's nothing, Jack.

JACK: But Don,, I see a little bulge around your waist...Now open your coat..

DON: Well...all right.

JACK: ...Well, what do you know, a trunk...I remember their ad.. Oskosh luggage, curved to fit your stomach...Don, how come you stopped by here? If you've got any spare time you should be working on a commercial for New York.

DON: *at* That's why we dropped in, Jack. We've got a terrific idea for a commercial.

JACK: For New York?

DON: Yeah...get this...TAKE IT, BOYS.

(SHORT INTRO)

QUART: "N" IS FOR THE NEON LIGHTS ON BROADWAY
"E" IS FOR THE ELEVATED TRAINS *(and how they roar)*
"W" IS FOR WATER THEY AIN'T GOT THERE JACK: AIN'T GOT
"Y" IS FOR THE WHY IT DOESN'T RAIN. *it don't rain
wait a minute* THERE?

JACK: Wait a minute.¹ Hold it .. Hold it. Who wrote that, Nick Kenny?..For heaven's sake,..Don, that isn't what I had in mind at all. After all, we're going to New York, a hustling, bustling city..let's have something fast and peppy.

ES

ATX01 0313167

DON: Well, what would you suggest, Jack?

JACK: There're so many things to sing about in New York...
Broadway.. Times Square...Forty-second street.

DON: Forty-second street? ^{uh} We've got one on that...okay, Boys,
take it.

ES

ATX01 0313168

(INTRO)

QUART: HEAR THE BEAT OF DANCING FEET
IT'S THE SONG WE LOVE THE MELODY OF
FORTY-SECOND STREET.
COME WITH US, OUR FRIENDS WE'LL GREET
ON THE AVENUE WE'RE TAKING YOU TO
FORTY-SECOND STREET.
THEY SMOKE LUCKIES, GOOD OLD LUCKIES,
WE MEAN LUCKY STRIKE.
PAT 'N JOE 'N' NAT 'N' MOE
SAY THAT'S THE ONE THEY LIKE
SURE ENOUGH THERE'S NO RUFF PUFF
NOT A RUFF PUFF, TOUGH PUFF
MAY WE REPEAT,^{one} FORTY SECOND STREET
THEY SMOKE LUCKIES, GOOD OLD LUCKIES
LSMFT
NEED WE SAY MORE, LUCKIES PAY MORE
YES, LUCKIES PAY MILLIONS OF DOLLARS MORE
THAN OFFICIAL PARITY PRICES TO GET THAT
LIGHT RIPE ~~MILD~~ TOBACCO FOR YOUR CIGARETTE.. SO
COME WITH US OUR FRIENDS ~~WE'LL~~ ^{you'll} MEET
ON THE AVENUE WE'RE TAKING YOU TO
FORTY-SECOND STREET .. ~~OMA!~~

(APPLAUSE)

ES

ATX01 0313169

(SECOND ROUTINE)

JACK: *say* That was wonderful, Don, *wonderful -* *now* that's what I mean. *exactly what* That'll be just fine.

DON: All right, Jack, see you on the train...Come on, fellows.

(SOUND: LOUD CLUNK)

JACK: Don, you dropped your trunk.

DON: Oh yes.

JACK: Gee, it is curved!

DON: *well* So long, Jack.

JACK: So long, Don.

(SOUND: DOOR CLOSES)

JACK: Now Rochester, send for a cab. I'm gonna pick Miss Livingston up on the way to the station. I know Phil is packed and Don is...but Dennis...Hmmm...I always have to worry about that kid....I wonder if he's finished packing yet.

(TRANSITION MUSIC)

DENNIS: (OFF MIKE) OH, MOTHER..MOTHER...WILL YOU COME IN HERE,
PLEASE!

VERNA: (CALLS) IN A MINUTE. (NORMAL) Just think...my son is preparing to go to New York. In a short time he'll be three thousand miles away from me. I don't want him to know how I feel..I better wipe this smile off my face and go in.

DENNIS: (OFF) MOTHER ---

VERNA: COMING.

(SOUND: FOUR FOOTSTEPS...DOOR OPENS)

ES

ATX01 0313170

VERNA: Now Dennis, when you get on the train, the first thing you should...Dennis...~~Dennis~~...Why are you lying up there on the mantelpiece?

DENNIS: I'm practicing how to sleep in an upper berth.

VERNA: ~~Get down from there and take off your pajamas...~~ It's almost time ~~for you~~ to go to the station. Upper berth, indeed.

DENNIS: Well Mother, if it's good enough for Mr. Benny, it's good enough for me.

VERNA: Mr. Benny sleeps in an upper berth?

DENNIS: The same one.

VERNA: No!

DENNIS: Yeah...and the last time I shared ~~an upper berth with~~ ^{one} ~~Mr.~~ ^{him} Benny, I couldn't get any sleep at all. All night long it was talk talk talk...talk talk talk.

VERNA: Mr. Benny?

DENNIS: No, his parrot.

VERNA: His parrot! No wonder you were annoyed with all that talk.

DENNIS: In Kansas City I woke up with an egg in my hair.

VERNA: What a man...Imagine you and Mr. Benny and a parrot in an upper berth.

DENNIS: ^{Oh} It was worse when he had his polar bear.

VERNA: Oh, Dennis, if Colgate would only start paying you, you could quit ~~Mr. Benny~~ ^{the grey headed old schmuck}.

DENNIS: No, Mother, I'd never quit Mr. Benny. He made me what I am today.

ES

ATX01 0313171

VERNA: Dennis, let me ask you something...What are you today?

DENNIS: I'm a very popular tenor...that's what I am.

VERNA: Well, if you're so popular, why are they making Phil Regan Minister to Ireland?

DENNIS: Because his mother came from there.

VERNA: OM quiet...Now Dennis, do you know what song you're gonna sing for the New York show?

DENNIS: Yeah, and I'll rehearse it tonight on the train when I'm in the upper berth.

VERNA: How can you rehearse in an upper berth?

DENNIS: The orchestra's in the lower.

VERNA: Oh...well I wanna hear the song now, so sing it.

DENNIS: Okay, ~~sing~~

(APPLAUSE)

(DENNIS'S SONG "THERE'S NO TOMORROW")

(APPLAUSE)

.. ES

ATX01 0313172

(THIRD ROUTINE)

VERNA: That was very nice, Dennis...and when you're in New York,
don't forget to--

(SOUND: PHONE RINGS)

DENNIS: *oh*, I'll get it, Mother.

(SOUND: RECEIVER UP)

DENNIS: Hello?

JACK: Hello, Dennis, are you all packed and ready to leave?

DENNIS: Yes, Mr. Benny.

JACK: Good, I'll see you on the train..goodbye.

DENNIS: Goodbye. Oh, Mr. Benny.....

JACK: What?

DENNIS: *Look* If you bring the parrot, cut her nails, they scratch.

JACK: *I'm* not bringing the parrot.

DENNIS: Then cut yours.

JACK: I will, I will, goodbye.

(SOUND: RECEIVER DOWN)

JACK: Rochester --

ROCH: BOSS, THE CAB IS WAITING OUT FRONT.

JACK: Oh, well then, Rochester, you take care of the luggage,
I'm gonna take the cab and pick up Miss Livingstone.

(TRANSITION MUSIC)

(SOUND: CAR MOTOR UP AND DOWN)

JACK: Well Mary, we're almost to the station and in no time at
all we'll be New York bound.

HA

ATX01 0313173

MARY: Yeah. Say Jack, I'm gonna live at the Sherry Netherlands
....Where are you gonna stay in New York?

JACK: The usual place, the Acme Plaza Hotel.

MARY: Oh Jack, not that awful joint!

JACK: Oh it isn't so bad, Mary...now that they've put in a
heating system.

MARY: Some heating system, you step into the lobby and the
clerk hits you in the face with a hot towel.

JACK: Mary, that towel comes from the Waldorf Astoria and
that's class!..... Say Mary, when we get to New York are
you going over to visit your folks?

MARY: *oh,* I sure am....As a matter of fact, I received a letter
from them this morning.

JACK: Your mother and Father? Well...what do the Ichabod and
Mr. Toad of Plainfield have to say?

MARY: I've got the letter right here in my purse.

Jack:

You've got a mail, too.

(SOUND: SNAP OF PURSE OPENING)

MARY: Here it is.

(SOUND: RUSTLE OF PAPER)

JACK: Go ahead and read it.

MARY: Okay....(CLEAR THROAT) ...MY DARLING DAUGHTER MARY...
I would like to make ~~I AM WRITING THIS LETTER,~~ YOUR FATHER IS LEANING OVER MY
~~a lot more personal but~~ *I would tell him to go away but*
SHOULDER. ~~THEY USUALLY HAVE TO BE NERVOUS BUT THIS IS A~~
~~night and~~ ~~COLD~~ IT FEELS GOOD WHEN HE BREATHES DOWN THE BACK
OF MY NECK.

JACK: Why doesn't she try a hot towel? *from the Waldorf Astoria?*

HA

ATX01 0313174

- MARY: TOO BAD I DIDN'T THINK ABOUT WRITING THIS LETTER NEW
YEAR'S EVE. ON THAT NIGHT YOUR FATHER'S BREATH COULD HAVE
KEPT ME WARM AND GIVEN ME A TONI AT THE SAME TIME.
You sound a little like Andy Devine.
JACK: ~~He could have given me a ring.~~
- MARY: MARY DEAR, ISN'T IT A SHAME THAT YOU'RE COMING EAST ON THE
SAME DAY YOUR UNCLE LOU HAS TO LEAVE ON A TRIP. IF YOUR
TRAINS PASS AND YOU WAVE AT HIM AND TWO HANDS WAVE BACK,
ONE BELONGS TO THE DEPUTY SHERIFF.
- JACK: In again, eh? *Jack: oh, sure!*
- MARY: THIS TIME YOUR UNCLE LOU WAS INNOCENT.^{now} IT SEEMS THAT LAST
TUESDAY, AT MIDNIGHT, HE BROKE INTO THE FIRST NATIONAL
Jack: it's innocent BANK! AS HE STOOD THERE IN FRONT OF THE VAULT WITH A
BLOW TORCH IN ONE HAND AND A BOTTLE OF NITRO GLYCERINE IN
THE OTHER, TWO POLICEMEN GRABBED HIM. THEY WOULDN'T
BELIEVE HE WAS MAKING A DEPOSIT.
- JACK: Gee, that's tough.
- MARY: WHEN THEY BROUGHT HIM TO COURT, YOUR UNCLE PLEADED HIS OWN
CASE, AND WAS AQUITTED OF THE CHARGES. HOWEVER, THEY GAVE
HIM TEN YEARS BECAUSE DURING THE TRIAL HE HAD HIS CAR
PARKED IN FRONT OF A FIRE HYDRANT.
- JACK: Gosh, if he had gone on a bicycle, he'd be a free man
today.
- MARY: BUT MARY, I WANT YOU TO KNOW THAT WHEN YOUR UNCLE ARRIVES
IN ALCATRAZ HE WON'T BE AN ORDINARY PRISONER. *They're giving him an unlisted number.* ~~They're~~

HA

ATX01 0313175

JACK: So much for Uncle Louie.

MARY: SO MUCH FOR...Jack, stop reading over my shoulder.

JACK: I thought I saw something about your sister Babe.

MARY: Yes, I'll read it to you...MARY, HERE'S THE MOST EXCITING NEWS OF ALL...YOUR SISTER BABE IS GONNA GET MARRIED TO SOME DRUMMER NAMED SAMMY.

JACK: No!

MARY: I DON'T KNOW HOW BABE MET HIM, BUT SHE INSISTS ON ME CALLING HER LADY ASHLEY.

JACK: Well, I'll be darned...Is that all, Mary?

MARY: Yeah.

(SOUND: CAR MOTOR UP AND DOWN)

JACK: Well, we'll be at the station pretty soon.

MARY: Jack...how much does it -- oh never mind --

JACK: What is it, Mary?

MARY: No, never mind.

JACK: You were gonna ask me something. What is it?

MARY: Well...how much does it cost to ride in a taxi from Beverly Hills to the Union Station?

JACK: Isn't that funny....I was curious, too, so I checked with the company and it costs one dollar and eighty five cents.

MARY: One eighty-five?

JACK: Yes, they even itemized it for me..In order to operate a cab over that distance, they figure it this way. Gas, thirty-two cents..Oil, six cents. Wear and tear on tires, nine cents..General repairs, twelve cents..Insurance, twenty-nine cents..leaving a total of ninety-seven cents which goes to the man behind the wheel.

HA

ATX01 0313176

MARY: I wondered why you were driving.
JACK: Yeah. Hey, Cabbie, how do you like the way I...Isn't
that cute, Mary, he's fast asleep on the back seat...
CABBIE, WAKE UP, WE'LL SOON BE AT THE UNION STATION.

(TRANSITION MUSIC)

(SOUND: FOOTSTEPS ON CEMENT)

JACK: Well Mary, here we are at the main entrance. The first
thing I'll do is check my bag and then I'll--

(SOUND: FOOTSTEPS STOP)

MARY: Jack, what did you stop for?

JACK: Mary, as much as I like to travel, I just hate to walk
into this station. Everybody who works in there drives
me crazy..That train announcer, the man behind the
magazine counter, the ticket agent...Everybody.

MARY: Well Jack, nobody else seems to have any trouble. It
could be your fault.

JACK: How can it be my fault? I never do anything but ask them
straight questions..

MARY: Well, let's go in and get it over with.

JACK: All right.

(SOUND: DOOR OPENS..GENERAL STATION NOISES
AND BABBLE UP AND DOWN)

MARY: Well...go on, Jack, go validate the tickets.

JACK: Okay, okay, don't push me.

(SOUND: COUPLE OF FOOTSTEPS)

JACK: Well...here's the ticket window. Oh Mister...Mister---

KEARNS: May I help you, sir?

HA

A1X01 0313177

JACK: NOW WAIT A MINUTE...ALL I SAID WAS....Huh?
KEARNS: I said, May I help you, sir?
JACK: (BEWILDERED) Yes, yes. I'd like to have you validate my ticket.
KEARNS: Certainly.

(SOUND: STAMP)

KEARNS: There you are, sir, and may you have a very pleasant trip.
JACK: (SLIGHTLY DAZED) Thank you, thank you. By the way, where is the other fellow who used to validate the tickets? *he*?
KEARNS: Oh, Mr. Nelson?....He isn't here any more.
JACK: You see, Mary, he's not here any more...so it wasn't *my* fault at all.
MARY: I guess not, Jack.
RYAN: (FILTER) ATTENTION, PLEASE..THE SUPER CHIEF, FOR ALBUQUERQUE, KANSAS CITY, CHICAGO, AND NEW YORK...NOW LOADING ON TRACK SEVEN.
JACK: Hey, that train announcer wasn't silly at all, *he*?
KEARNS: Something wrong, sir?
JACK: No no. I was just thinking...that train announcer....he's new isn't he?
KEARNS: Yes, he is. *He*. That other fellow isn't here any more.
JACK: Well, good good. You know, Mary, this is the first time I've ever enjoyed going through this Union Station.
RYAN: (FILTER) ATTENTION PLEASE..THE SUPER CHIEF NOW DEPARTING... ALL ABOARD.

BS

ATX01 0313178

MARY: We better hurry, Jack, that's our train.

JACK: Right behind you, Mary.

(SOUND: STATION NOISE UP AND DOWN..TRAIN PULLING
OUT..BELL, ETC)

(TRANSITION MUSIC...)

(SOUND: OUT OF TRANSITION INTO TRAIN GOING AND
WHISTLE)

JACK: Well Mary, we're on our way to New York...Rochester's on the train..and I hope the whole gang--

PHIL: Hi'ya, Jackson.

JACK: Hello, Phil.

DENNIS: Hello, Mary.

MARY: Hello Dennis, did you see Don?

DON: Here I am.

JACK: Well, we're all on.

PHIL: And Jackson, I wanna thank you for letting me take Sammy along. He's on the train, too.

JACK: Good good.

MARY: You know, Jack, this is the first time we ever started on a trip with you being so happy.

JACK: Well, why shouldn't I be. For once I got on the train without running into a lot of crazy people.

(SOUND: TRAIN SLOWS DOWN)

JACK: I got a nice compartment^{here} too.

DENNIS: Hey, look, we're pulling into Pasadena.

BS

A1X01 0313179

JACK: That's right, kid, we stop here for ten minutes.

(SOUND: TRAIN PULLS TO A STOP)

PHIL: Hey, Jackson, how about a game of gin?

JACK: Okay, Phil, get out the cards and--

MARY: Jack, while we're stopping here, I'm gonna step off and get a magazine.

JACK: Mary, you stay here. I'll go get one for you. Phil, deal the cards, I'll be back in a minute.

(SOUND: FOOTSTEPS IN TRAIN...DOWN TWO METAL STEPS...
FOOTSTEPS ON CEMENT)

JACK: (HUMS "LOVE IN BLOOM")...Ta ta ta ta....Gee, they've got a nice station here in Pasadena...Let's see, where's the entrance...Oh, here it is.

(SOUND: DOOR OPENS...STATION NOISES UP AND DOWN)

JACK: Now, let me see...where is the magazine counter...Oh, there it is over there.

(SOUND: COUPLE FOOTSTEPS)

JACK: Da da da da da, da da, da da, da da da da da da -- Oh, Mister -- Mister --

NELSON: YESSSSSSSS?

JACK: Oh, no! No! No!

PHIL: (P.A.) TRAIN LEAVING ON TRACK FIVE...FOR ANAHEIM, AZUSA,
Arcanumaga,
AND ~~HIGHWAY~~ ~~INTERSTATE HIGHWAY~~

JACK: What? I'm fine, too!

Delano: Look, blue eyes -- do you want a magazine or don't you?

Jack: Well, certainly. That's why I . . .

BS

ATX01 0313180

MEN: (P.A.) TRAIN LEAVING ON TRACK THREE
FOR ALL POINTS SOUTH AND TENNESSEN
WELL, SHUT MAH MOUTH, A MAGNOLIA TREE.

(DRUM BREAK)

JACK: Oh, for heaven's sake -- !

~~NELSON: Look, Blue Eyes, do you want a magazine or don't you?~~

~~JACK: Yes, I do...but I don't want any trouble with you.~~

NELSON: ~~Look~~, calm down and tell me which ~~magazine~~ one you want.

JACK: I'll take this one right here, ~~this Reader's Digest~~.

NELSON: Put on your glasses, that's a phone book.

JACK: A phone book!

NELSON: If a man answers, hang up.

JACK: Look, if you don't stop being so crazy, I'll report you.

NELSON: Crazy?....Me?

JACK: If you're not, why have you got that flower stuck in your ear?

NELSON: Oh, is that still there?

JACK: What?

NELSON: I was a float in the Rose parade.

JACK: Look, Mister, I don't understand you at all...Do you enjoy aggravating me?

NELSON: Ooooooooooh, do I!

JACK: Well, I've had enough...give me a magazine...any magazine... my train leaves in five minutes.

NELSON: Good...I couldn't stand you any longer.

JACK: Oh, nuts.

BS

ATX01 0313181

MEL: (P.A.) TRAIN NOW LEAVING ON TRACK EIGHT
THROUGH ILLINOIS TO NEW YORK STATE
SOUTH PACIFIC AND KISS ME KATE.

(DRUM BREAK)

JACK: Sammy, get back on the train!

(SOUND: FEW FOOTSTEPS)

JACK: And that's what I better do, too.

(SOUND: TRAIN NOISES UP)

PHIL: (OFF) HEY JACKSON, YOU BETTER HURRY UP, WE'RE PULLING OUT
SOON.

JACK: COMING, COMING....(SOUND: FOOTSTEPS)...If I didn't have
I'd been
so much trouble here, ~~I would have~~ --

LEONARD: Hey, bud...bud.

(SOUND: FOOTSTEPS STOP)

JACK: Huh?

LEONARD: Come here a minute.

JACK: Look, I'm in a hurry.

LEONARD: Where ya goin'?

JACK: New York, ~~the next morning~~ cut right away. So let go of
my ~~momma~~

LEONARD: What train ya takin'?

JACK: The Super Chief.

LEONARD: Uh uh.

JACK: What?

LEONARD: Take the El Capitan.

BS

ATX01 0313182

JACK: But I've got my tickets on the Super Chief ~~and it's getting ready~~

LEONARD: The El Capitan will beat ~~the other~~ into Kansas City by three lengths.

JACK: The El Capitan?

LEONARD: Get a load of that position...it's on the rail.

JACK: What?

LEONARD: And look at the breeding. It's ~~in the~~ ^{by} Santa Fe ~~Station~~
Atchison out of Topeka.

JACK: Gee, maybe I could --

(SOUND: TRAIN STARTS)

MARY: (OFF) JACK, YOU BETTER HURRY.

JACK: OKAY, MARY...I'm sorry, Mister, but I'm not taking the El Capitan, I'm gonna stay on the Super Chief.

LEONARD: Okay, if you wanna take a chance on a sleeper.

JACK: You're darned right I do.

(SOUND: RUNNING FOOTSTEPS)

ROCH: BOSS, BOSS, HURRY.

JACK: COMING, ROCHESTER, COMING.

MARY: JACK, HURRY....FASTER.

JACK: DON'T WORRY, MARY, I'LL MAKE IT...THERE, I'M ON!

(SOUND: TRAIN ROLLING AWAY....FADES)

MEL: (P.A.) OH, MR. NELSON --

NELSON: Yessssss?

MEL: (P.A.) HE'S ON THE TRAIN.

BS

ATX01 0313183

NELSON: So he is. Are you all packed?

MEL: (P.A.) UH HUH

NELSON: Well, then let's hurry and get to the airport. Ooooh, will he be surprised when we greet him in New York.

MEL: (P.A.) 000000000000HH, WILL HE!

(APPLAUSE AND PLAYOFF)

BS

ATX01 0313184

DON: Ladies and gentlemen, the nation's fight against Infantile Paralysis continues relentlessly. The March of Dimes has made this possible but your contributions must keep rolling in, in order to continue the fight against Polio. Please send your dimes and dollars to your local March of Dimes headquarters now... Join the March of Dimes... Thank you.

(APPLAUSE)

DON: Jack will be back in just a moment, but first ---

BS

ATX01 0313185

THE JACK BENNY PROGRAM
JANUARY 29, 1950 (RECORDED JANUARY 19, 1950)
CLOSING COMMERCIAL

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

SHARBUTT: LS -- MFT

LS -- MFT

Hiestand: Yes, Lucky Strike means fine tobacco -- ripe, light tobacco that guarantees there's never a rough puff in a Lucky. For you see, at market after market the makers of Lucky Strike consistently select and buy light, mellow leaf that gives you a smoother, milder, altogether finer cigarette every puff of the way.

SHARBUTT: No doubt about it, friends, Luckies give you more. More smoothness and mildness ... more real, deep-down smoking enjoyment. So light up a Lucky and enjoy the mellow taste of truly fine tobacco. From first puff to last, there's never a rough puff in a Lucky. Good reason to make your next carton -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw!

1st
BS

ATX01 0313186

(TAG)

JACK: ladies and gentlemen, next week our program will originate in New York City to open the American Heart Association campaign... This year's goal of six million dollars will be used to support the program of the American Heart Association and its affiliates which includes research and provides education and community cardiac services. So please help us help the American Heart Association. Open your heart... give to fight heart disease. Thank you and goodnight, folks.

(APPLAUSE & MUSIC)

DON: Be sure to hear Dennis Day in A Day In The Life of Dennis Day. ^{Inaugural Grammick} Stay tuned for the Amos 'n' Andy Show which follows immediately...^{over}

~~This is CBS...~~ THE COLUMBIA...BROADCASTING SYSTEM.

BS

ATX01 0313187

ATK01 0313188

THE JACK BENNY PROGRAM
produced for
THE AMERICAN TOBACCO CO.
by
BATTEN, BARTON, DURSTINE & OSBORN, Inc.

PRODUCT: LUCKY STRIKE CIGARETTES

DATE

February 5, 1950



Broadcast 7:30 PM EST

Re-cast 10:00 PM PST

(By transcription)

ROUTINE

- I. OPENING COMMERCIAL
- II. FIRST HALF OF BENNY PROGRAM
- III. MIDDLE COMMERCIAL-JACK BENNY BECOMES SALESMAN
LS-MFT (TINKER-TO-EVERS-TO-CHANCE)
- IV. SECOND HALF OF BENNY PROGRAM
- V. CLOSING COMMERCIAL
- VI. BENNY TAG AND CLOSING

THE AMERICAN TOBACCO COMPANY

"THE JACK BENNY PROGRAM"

7:00-7:30 PM EST FEBRUARY 5, 1950-Program #22 SUNDAY

I Opening Commercial

SHARBUTT: The Jack Benny Program....presented by LUCKY STRIKE
STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Let your own taste and throat be the judge.

SHARBUTT: For smoothness and mildness....

HIESTAND: There's never a rough-puff in a Lucky Strike!

SHARBUTT: For smoothness and mildness...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: Yes, let your own taste and throat be the judge.

HIESTAND: For smoothness and mildness ...

SHARBUTT: There's never a rough-puff in a Lucky Strike! And
that's because ...

HIESTAND: LS - MFT

LS - MFT

(MORE)

ATX01 0313190

JACK BENNY PROGRAM
FEBRUARY 5, 1950

OPENING COMMERCIAL (CONTINUED)

SHARBUTT: Lucky Strike means fine tobacco...fine, light,
naturally mild tobacco that gives you smoothness
and mildness in every Lucky you smoke.

HIESTAND: And no wonder, for years Lucky Strike has
maintained the largest and most complete
cigarette research laboratory in America.
Tobacco is analyzed both before and after it is
bought. Yes, prior to the auctions, the buyers
for Lucky Strike send sample leaves from all
tobacco growing areas to the great Lucky Strike
research laboratory in Richmond, Virginia, for
scientific analysis -- to help determine which
tobaccos are really fine, light, naturally mild.

SHARBUTT: And this is only one phase of the constant, year
'round research program that makes possible
the unconditional guarantee you find on every
pack! In all sincerity we ask you to check the
cigarette you are now smoking. We assure you
that among all leading brands, only the makers of
Lucky Strike put a guarantee on the pack!

(MORE)

ATX01 0313191

-C-

THE JACK BENNY PROGRAM
FEBRUARY 5, 1950

OPENING COMMERCIAL (CONTINUED)

Hiestand: So smoke a Lucky! And then let your own taste
and throat be the judge!

Sharbutt: For smoothness and mildness, there's never a
rough-puff in a Lucky Strike -- so round, so
firm, so fully packed, so free and easy on the
draw. Make your next carton Lucky Strike!

ATX01 0313192

THE JACK BENNY PROGRAM
FEBRUARY 5, 1950

-3-

II. FIRST HALF OF BENNY PROGRAM

III. MIDDLE COMMERCIAL--JACK BENNY BECOMES
SALESMAN LS-MFT (TINKER-TO-EVERS-TO-
CHANCE)

IV. SECOND HALF OF BENNY PROGRAM

ATX01 0313193

THE JACK BENNY PROGRAM
FEBRUARY 5, 1950

1.

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY
WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS
DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE.....MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN...TONIGHT WE ARE BROADCASTING
FROM NEW YORK CITY FOR THE OPENING OF THE ~~NATIONAL~~
¹⁹⁵⁰
HEART ^{CAMPAGNE} ~~FUND~~...SO WITHOUT FURTHER ADO, I BRING YOU ~~A~~ ^{the} MAN WHO IS HERE TO HELP LAUNCH THE CAMPAIGN..JACK BENNY.

(APPLAUSE)

JACK: ^{well} Thank you, thank you, thank you....Hello again,
this is Jack Benny talking..and ladies and gentlemen,
as Don said, we are here to help raise money for the
¹⁹⁵⁰
~~NATIONAL~~ Heart ^{CAMPAGNE} ~~FUND~~.. It's a very worthy charity...
and everyone should donate as much as possible.

DON: Well Jack, do you think everyone will make a donation?

JACK: Don...if I'm giving how can anyone refuse?....
Well tell me, Don, have you been doing anything
exciting since we've been here?

ATX01 0313194

THE JACK BENNY PROGRAM
FEBRUARY 5, 1950

2.

DON: *uh*. I certainly have, Jack. I've seen several shows
just and been to some night clubs, but early Wednesday
morning I got the biggest thrill of all. .. The
government invited me to come to Norfolk, Virginia.

JACK: *Really.*
Why?

DON: *Well*. I don't know...but when I got there, they took off
my clothes, pushed me in the ocean, the tide went
up, and the Mighty Mo floated away.

JACK: *I am, I know - I know*
Well, I knew you could do it.

PHIL: (COMING IN) OKAY DAD...LET'S GET ~~this~~ SHOW ROLLING, *well you*
HARRIS IS HERE...COME ON, COME ON, ~~the~~ *as clean bather*...LET'S
GET IT OFF THE GROUND

(APPLAUSE)

PHIL: H'YA, JACKSON.

JACK: Well ... if it isn't dear hearts and drunken people...
Hello, Phil.

PHIL: Hey Jackson, this is really a great town, ain't it?
~~This~~ *is* nothing like New York.

JACK: You said it, Phil. *see you* ~~have you been~~ having fun?

PHIL: Yes sir... the first night in town Remley and I spent
the evening at the Museum of Natural History.

JACK: *that*The Museum of --

ATX01 0313195

PHIL: The next night we went to Carnegie Hall, Thursday night Grant's Tomb, Friday night the Planatarium, and last night we were conducted on a tour through the Botanical Gardens.

JACK: Phil, ~~do you mean that~~ ~~you can stand here in front of this dense~~ ~~and intelligent audience and say that~~ you and Remley have been spending your evenings in such places as Carnegie Hall, the Museum of Natural History, and the Botanical Gardens?

PHIL: ~~no, but~~ ~~Because~~ Alice might be listening in and I wanna get out again tonight.

JACK: Oh... sh. See.

PHIL: Say Jackson..you know the night Frankie and I ~~were~~ ^{I said that} ~~supposed to have gone~~ to Grant's Tomb?

JACK: Yeah.

PHIL: We were stiffer than he was.

JACK: Well Phil, ^{Phil} you oughta be ashamed of yourself.. You only get to New York once in a while. You oughta go to some shows and take Alice with you.

PHIL: Well, I've been trying to get Alice out of the hotel but we can't get a sitter.

JACK: A sitter?

RTX01 0313196

PHIL: Yeah, with what's been happening around town,
somebody's gotta stay home with the jewelry.

JACK: You're darned right, I've got a man home watching my
cuff links.

DON: *uh* Say Phil --

*Is your, stay...
Oh hello, Benny.*

DON: Phil, I don't recognize any of the musicians you
have here. This isn't your regular band, is it?

*Don, you see
No no, I left my boys in Los Angeles... These are
some musicians I picked up here.*

DON: Oh.

JACK: They sounded pretty good, Phil.

PHIL: They ought to... I got the brass section from Guy
Guy Lombardo, the rhythm section from ~~Frankie Carle~~, and
that harpist sitting up there... I got her from...
Phil Spitalny.

JACK: Phil Spitalny? Well, that certainly should add a
Phil, there's
lot to the -- wait a minute, Phil..there's no
harpist there.

PHIL: What? Well, how do you -- .. (YELLS) ALL RIGHT,
FELLOWS, WHERE IS SHE, WHERE IS SHE?

ATX01 0313197

THE JACK BENNY PROGRAM
FEBRUARY 5, 1950

5.

JACK: Phil, don't yell so loud, people will think that --
(SOUND: PHONE RINGS)

JACK: There's the phone.

PHIL: I'll get it, Jackson!
(SOUND: RECEIVER UP)

PHIL: Hello...Hello...Sonight we're going to the
Aquarium. Honey.
(SOUND: RECEIVER DOWN)

JACK: Who was that? Milt?

PHIL: No, Remley.

JACK: PHIL, you are without a doubt the most --

MARY: Hello, fellows...H'ya, Jack.

DON PHIL & JACK: Hello, Mary.

(APPLAUSE)

JACK: Well, did you hear that applause, Mary? Everybody's glad to see you.

MARY: *It was just wonderful.*
Yeah, it makes me feel good.

DON: Say, Mary, I haven't seen you since *we* got in town --
Have you been having fun?

MARY: Oh yes, Don...I've been to a lot of shows..."Lost In The Stars", "The Enchanted", "The Happy Time"...and I went to some night clubs, too.

ATX01 0313198

DON: *uh*. Which ones, Mary?

MARY: Well, I went to Leon and Eddie's, the Stork Club, the Versailles, El Morocco, and last night Jack took me to the Kronkite Rendezvous.

Jack: *Yah.*

DON: The Kronkite Rendezvous, I never heard of it.

JACK: Well, that's understandable, Don...You see, the Kronkite Rendezvous is not right in the center of Manhattan^{see}...this club is a little downtown.

MARY: A little downtown, It's under the Brooklyn Bridge.

JACK: Mary --

MARY: On the Brooklyn side, yet.... Oh brother, what a joint!

JACK: What do you mean, joint?

MARY: It's the only night club I ever saw where you enter through a turnstile.

JACK: All right, all right.

MARY: Jack, I can't figure you out...You come to New York once a year and you go to the crummiest clubs, stay at the worst hotels, eat at the --

ATX01 0313199

JACK: Wait a minute, Mary, just one minute. I won't argue about the Kronkite Rendezvous anymore, but I resent your insinuation that the Acme Plaza is not a good hotel.

MARY: Oh, Jack...how can you stay at a hotel that caters to such awful people.

JACK: Awful? What's wrong with the people at the Acme Plaza?

MARY: The water shortage was on for six weeks before anybody there found out about it.

JACK: Look Mary, it just so happens that I like the --
(SOUND: KNOCK ON DOOR)

JACK: Now who can that be...COME IN.
(SOUND: DOOR OPENS)

MARY: Jack, look, it's Mel Blanc.

JACK: Oh yes, the poor man's Al Jolson.

MEL: NNNYYYYHHH.

(APPLAUSE)

JACK: Okay Mel, you can go now.

MEL: GO?

JACK: Yes, you came in, you did your bit, you got your laugh, now go.

ATX01 0313200

MEL: But back in Hollywood you said if I came to New York, you'd give me a big part on your program.

JACK: I'm sorry, we haven't got time for it.

MEL: (ALMOST CRYING) But I sold my furniture, and hocked my watch to raise the money to come here --

JACK: Mel --

MEL: I bought a train ticket, said goodbye to my wife and kids, traveled three thousand miles...and for what...just to say NNNNNYYYYYHHHH.

JACK: Mel, you better go.

MEL: (REALLY HYSTERICAL) I WON'T GO..BACK IN CALIFORNIA ALL MY FRIENDS ARE SITTING BY THE RADIO WAITING TO HEAR ME ON YOUR PROGRAM AND ALL I GET TO SAY IS "NNNYYYYHHH." WELL, I WON'T GO, DO YOU HEAR, I WON'T! I WON'T! I WON'T!

JACK: But Mel, I don't need an imitation of Jolson.

MEL: NNNYYYYHHH.

JACK: Mel!

MEL: YOU CAN'T DO THIS TO ME..NOT AFTER ALL I'VE DONE FOR YOU...I EVEN WENT TO THE TROUBLE TO GET YOU A DUE BILL AT THE KRONKHEIT RENDEZVOUS.

JACK: Mel, ~~Please~~ ^{you already}

MARY: Just a second, Jack --

ATX01 0313201

JACK: Huh?

MARY: Did you have the nerve to get a ^a due bill ~~to~~ that awful night club?

JACK: Mary, believe me, there's nothing wrong with that club...The atmosphere is nice and the food there is wholesome.

MEL: NNNYYYYHHH.

JACK: I SAID "WHOLESMOE"....Now get out of here!
(SOUND: DOOR SLAMS)

JACK: I don't know why it is...I come to New York only once a year, I try to do a classy show, and look what happens.

MARY: Well Jack, if you're trying to do such a classy show, why are you wearing that old gray suit that isn't even pressed?

JACK: I'll tell you why....because I haven't seen my new brown suit or Rochester since I got off the train.

DON: Jack, you mean Rochester is wearing your brown suit?

JACK: Don, all I know is that Rochester and my brown suit disappeared at the same time and my suit doesn't ~~either~~ know its way around town...I haven't seen ~~Rochester~~ since we got off the train... and I'm so mad ~~that~~ I ---

ATX01 0313202

DENNIS: Hello, Mr. Benny.

JACK: Huh? Oh, hello, Dennis.

(APPLAUSE)

JACK: I'm so mad that for two pins ~~I would~~—

DENNIS: I'd like to talk to you, Mr. Benny.

JACK: Later, kid...I'm so mad that for two pins I would---

MARY: Oh Jack, calm down.

JACK: I won't calm down...I bring Rochester all the way to New York to take care of my personal things so I can be free to do a show and look what happens.

DENNIS: Can I talk to you now, Mr. Benny?

JACK: I had to unpack my clothes, iron my own shirts, shine my own shoes, and on top of that my new brown suit is missing.

DENNIS: Can I talk to you now, Mr. Benny?

JACK: All right, all right, what is it, Dennis?

DENNIS: I want a raise.

JACK: *Well* ...Well, that does it...Dennis, why did you wait till we got to New York to ask me for a raise?

DENNIS: Because last night I took a walk in the Park and there's ice on the statue of Nathan Hale.

ATX01 0313203

THE JACK BENNY PROGRAM
FEBRUARY 5, 1950

11.

JACK: *Well?* ...Ice on the statue of Nathan Hale? ...What's that got to do with it?

DENNIS: My mother said you'd give me a raise when Hale freezes over.

JACK: Oh for -- Dennis, why don't you stop with that *Dennis, stop with that silly stuff* silly stuff, and do your song?

DENNIS: Okay...but *how* about my raise?

JACK: Forget the raise...You're making plenty of money with your two shows and your personal appearance.

DON: Dennis, are you making a personal appearance?

DENNIS: Yeah, Mr. Benny booked me into the Kronkite Rendezvous.

MARY: *How* The Kronkite Rendezvous? That's funny...I was *on the floor* *there* last night, Dennis, and I didn't see you.

DENNIS: *I was* I got stuck in the turnstile.

JACK: Look Dennis...just sing your song, will you?

DENNIS: Yes sir.

JACK: Meanwhile I'm going out in the hall and get a glass of water.

ATX01 0313204

MARY: I'm thirsty too, I'll go with you.

JACK: Come on.

DENNIS: *so long*

(APPLAUSE)

(DENNIS'S SONG ---"DEAR HEARTS AND GENTLE PEOPLE")

(APPLAUSE)

ATX01 0313205

(SECOND ROUTINE)

(SOUND: FOOTSTEPS)

JACK: Gee, I was thirsty.

MARY: Me too ... We better get back, Dennis just finished his song.

~~JACK~~: ~~Heath~~:

(SOUND: FOOTSTEPS)

~~SHERLDON~~: ~~Hi, everybody, what's new?~~

(SOUND: FOOTSTEPS STOP)

~~JACK~~: ~~Huh?...oh hello...come on, Mary, let's get out of here.~~

(SOUND: FOOTSTEPS START)

~~JACK~~: ~~That's that race track tout. I don't know what he's doing in New York.~~

~~MARY~~: ~~Well, let's get back on stage.~~

JACK: You go in, Mary, I wanna get a package of cigarettes.. There's a machine over there.

(SOUND: FOOTSTEPS)

JACK: (HUMS "LOVE IN BLOOM") DA DA DA DA DA, DA DA, DA DA, DA DA DA DA DA DA..

(SOUND: FOOTSTEPS STOP)

ATX01 0313206

JACK BENNY PROGRAM
FEBRUARY 5, 1950

14.

JACK: *... what's ... what a fine cigarette machine.*
Now let's see, where's the slot where I

SHELDON: Hey Bud..Bud.

JACK: Huh?

SHELDON: Come here a minute.

JACK: Me?

SHELDON: Yeah .. what ^{you} doin'?

JACK: *I'm* getting a package of cigarettes.

SHELDON: What kind?

JACK: Lucky Strike.

SHELDON: ... Smart boy.

JACK: Huh?

SHELDON: You're puttin' your ~~money~~ ^{dough} on ~~the~~ favorite ... and look at the odds.

JACK: The odds?

SHELDON: With men who know tobacco best, it's Luckies two to one.

JACK: I know, I know.

SHELDON: And another thing.

JACK: What?

ATX01 0313207

JACK BENNY PROGRAM
FEBRUARY 5, 1950

15.

SHELDON: Come here a minute.

JACK: Huh?

SHELDON: ~~You don't have to take my word for it,~~ according to
the Smoking Form, Luckies have been picked by experts.

JACK: Yes, I know.

SHELDON: And look at the breeding.

JACK: The breeding?

SHELDON: It's by American Tobacco out of Goldsboro, North
Carolina.

JACK: Well thanks, thanks very much.

SHELDON: Are you gonna get a pack of Luckies?

JACK: Am I gonna get a pack of Luckies?

SHELDON: Yeah.

JACK: Come here a minute.

SHELDON: Huh?

JACK: I'm gonna get two packs.

SHELDON: Two?

JACK: I'm tryin' for the Daily Double.

SHELDON: Smart boy ... see you later.

(APPLAUSE)

ATX01 0313208

JACK: Well, I got my Luckies, I better get back on stage.

(SOUND: FEW FOOTSTEPS)

JACK: (HUMS LOVE IN BLOOM)

(SOUND: DOOR OPENS)

DON: *oh*, Jack.. Dennis finished his song a couple of minutes ago and we've been waiting for you.

JACK: A fellow stopped me in the hall .. What song did you do, Dennis.

DENNIS: The one I recorded for RCA .. "Dear Hearts and Gentle People." *Victor*

JACK: Oh, that's swell.

DENNIS: Yeah, I heard Dinah Shore sing it in the Wedgwood Room, and ~~she~~ boy, she's wonderful!

JACK: She certainly is, kid.

DENNIS: ~~She can do more with a song than anybody.~~

JACK: You're right, Dennis .. Dinah Shore is a very talented singer... Now kids, let's --

DENNIS: ~~(MAD) Talented singer, talented singer...~~

~~JACK~~ ~~what?~~

DENNIS: If you like her so much, what do you want me for?

ATX01 0313209

JACK: Dennis --

DENNIS: You always tell me how good everybody else is.

JACK: But you started the whole thing. You were the one who said Dinah Shore was so wonderful.

DENNIS: I know your type.

JACK: Look, kid --

DENNIS: On the way home you'll throw me off at Kansas City.
I just said "she's wonderful"

JACK: Oh shut up! ... Mary, in all your life, did you ever see such a silly kid?

MARY: Well Jack, you know how he is .. Remember what happened when we were here three years ago?

JACK: What was that?

MARY: You told him to get tickets to Oklahoma and a week later he called us from Tulsa.

JACK: Yeah.. Anyway I don't know why I let him bother me when I've got other things to worry about .. Like Rochester, for instance .. I can't understand why he wouldn't ---- Hey, wait a minute, I just thought of something .. I've got a phone number here that ⁴-- I'll bet I'll find him there.. Here it is .. Mary, hand me the phone.

MARY: Here you are.

ATX01 0313210

JACK: Thanks.

MARY: Now Jack, don't get too mad at him.

JACK: Leave it to me, Mary.

(SOUND: SIX DIALS)

JACK: (AFTER THREE DIALS) I'll betcha I'll find Rochester here.. And when I do, I'll...

(SOUND: CLICK OF RECEIVER)

JACK: Hello? Hello?

WARDELL: HELLO, THIS IS THE HARLEM SOCIAL, BENEVOLENT AND SPARE RIBS EVERY THURSDAY CLUB.

JACK: ...I'm looking for Rochester. Is he there?

WARDELL: COME AGAIN?

JACK: I'm looking for Rochester Van Jones. He works for me.

WARDELL: ARE YOU MR. BENNY?

JACK: Yes.

WARDELL: OH-OH.

JACK: What do you mean "oh-oh" .. is Rochester there or not?

WARDELL: WELL, THIS PLACE WAS ON HIS ITINERARY, BUT AS SOON AS HE WON HE LEFT.

JACK: He won?

ATX01 0313211

JACK BENNY PROGRAM
FEBRUARY 5, 1950

19.

WARDELL: YEAH BUT NEXT TIME WE WON'T BE SO SYMPATHETIC.

JACK: What do you mean, sympathetic?

WARDELL: WHEN ROCHESTER CAME THROUGH THE DOOR ON ONE KNEE, WE THOUGHT HE WAS HURT, SO THE BENEVOLENT MEMBERS OF OUR CLUB KNELT DOWN TO SEE WHAT WAS THE MATTER.

JACK: Uh huh.

WARDELL: AND BEFORE WE COULD DIAGNOSE THE CASE, WE WERE IN A GAME OF HARLEM CANASTA.

JACK: Wait a minute, ^{look} you've got your games mixed up.
Canasta is played with cards.

WARDELL: MR. BENNY, WHEN YOU'RE TRYIN' TO MAKE SEVENS, THE EQUIPMENT YOU USE IS IRRELEVANT, IMMATERIAL, AND HAS NO BEARING ON THE POINT.

JACK: I guess so. Anyway, do you know where Rochester could be now?

WARDELL: YOU MIGHT TRY MONUMENT TWO, ONE OH NINE NINE. THAT'S HIS GIRL FRIEND.

JACK: Thank you.

(SOUND: RECEIVER DOWN)

MARY: ^{well} Did you have any luck, Jack?

JACK: No, but the man gave me another number. I'll try this one.

(SOUND: SIX DIALS)

A1X01 0313212

JACK: (OVER DIALING) I'll find Rochester if I have to call every place in ~~the~~ ^{the} ~~area~~ ^{area}.

(SOUND: CLICK OF RECEIVER)

JACK: ~~Hello~~

MILDRED: ^{Hello} MAMIE BROWN, THE SWEETEST GAL IN TOWN TALKING.

JACK: ^I...Miss Brown, this is Jack Benny.

MILDRED: OH-OH.

JACK: ^I'm trying to get in touch with Rochester. Is he ^{there} there?

MILDRED: HE WAS HERE.

JACK: Oh ... Well, do you think he'll come back?

MILDRED: IN ALL MODESTY, I CAN GUARANTEE THAT.

JACK: Well, when he returns, will you please tell him to call my hotel .. and you can also tell him I'm stopping his salary.

MILDRED: OH, THAT AIN'T GONNA BOTHER HIM, HE NOW OWNS THE BUILDING THAT HOUSES THE HARLEM SOCIAL, BENEVOLENT AND SPARE RIBS EVERY THURSDAY CLUB.

JACK: Oh yes, I heard about that. He wins from everybody, doesn't he?

ATX01 0313213

MILDRED: YRAH, WHEN I OPENED THE DOOR AND HE CAME IN ON ONE KNEE, I THOUGHT IT WAS A PROPOSAL.

JACK: Ch. Well, where do you think I can reach him now?

MILDRED: WELL, HE LEFT A NUMBER HERE .. LEHIGH FOUR, ONE FIVE NINE EIGHT.

JACK: (Lehigh four, one five nine eight) Is that another girl?

MILDRED: IF IT IS, I'M GONNA CUT YOUR BROWN SUIT TO RIBBONS!

JACK: No no, don't do that. And thanks for giving me the number, goodbye.

MILDRED: GOODBYE.

(SOUND: RECEIVER DOWN)

JACK: Lehigh four, one five nine eight.

DON: Jack, we've got to get on with the program.

JACK: In a minute, Don.

(SOUND: SIX DIALS)

JACK: Well, at least I'm making some progress .. I'll catch up with Rochester yet.

(SOUND: CLICK OF RECEIVER)

~~JACK: No problem~~

ATX01 0313214

FANK: HELLO, LENOX AVENUE COME AS YOU ARE COCKTAIL BAR.

JACK: Now look, Mister .. Mister ..

FANK: DAVID COPPERFIELD SPEAKING.

JACK: Well look, David, I'm trying, *I'm trying* to get in touch with Rochester Van Jones.

FANK: OH-OH!

JACK: This is Jack Benny.

FANK: YOU HEARD ME OH-OH, DIDN'T YOU?

JACK: What about Rochester. Is he there?

FANK: HE JUST LEFT.

JACK: Oh, then he can't be very far.

FANK: *Well*, I DON'T KNOW. IT'S AMAZING HOW HE GETS AROUND ON ONE KNEE.

JACK: Oh, he won from you too, eh?

FANK: YEAH, AND PLEASE MAKE THIS SHORT, I'M COLD STANDING HERE WITHOUT MY PANTS.

JACK: Well, I'm not interested in that. When Rochester left, did he leave a number?

FANK: NO SIR, HE MADE EVERYONE OF THEM.

JACK: Well, never mind .. Thank you.

ATK01 0313215

FRANK: GOODBYE.

(SOUND: RECEIVER DOWN)

MARY: You can't find him, eh Jack?

JACK: No, and David Copperfield didn't know where he was either.

MARY: Who?

JACK: *David*
Never mind you wouldn't believe it..! ~~Just~~ Mary I don't know where else to --

(SOUND: PHONE RINGS)

JACK: I'll get it.

(SOUND: RECEIVER UP)

JACK: Hello?

ROCH: HELLO, BOSS, WHERE HAVE YOU BEEN ALL WEEK?

(APPLAUSE)

JACK: Where have I been? Rochester, I haven't seen you since we arrived in town .. and I called every hot spot in Harlem that has a telephone.

ROCH: AT THE HOT ONES YOU CAN'T HEAR IT RING.

JACK: I don't doubt that. Now look, you knew there was a lot of unpacking to do and my clothes had to be pressed. Now when we got off the train, where did you go?

ATX01 0313216

ROCH: BOSS, WHEN I LEFT THE RAILROAD STATION I WENT RIGHT TO THE DOOR OF YOUR HOTEL ... READY TO WORK.

JACK: Uh huh.

ROCH: AND JUST AS I WAS ABOUT TO ENTER, A BLACK CAT CROSSED MY PATH... AND YOU KNOW HOW SUPERSTITIOUS I AM.

JACK: I know, I know .. but, Rochester, couldn't you walk around the cat?

ROCH: I DID AND WOUND UP AT A HUNDRED AND TWENTY-FIFTH STREET!

JACK: Oh, I see .. Well Rochester, I want to ask you something.

ROCH: YES BOSS.

JACK: You know this is February, don't you?

ROCH: UH HUH.

JACK: And you know that February is the month of George Washington's birthday.

ROCH: UH HUH.

JACK: And George Washington is the symbol of truth.

ROCH: UH HUH.

JACK: Now Rochester, with that in mind..I want you to answer this question. Did you or did you not wear my brown suit?

ATX01 0313217

ROCH: WELL...

JACK: Rochester, answer me. Did you or did you not wear my brown suit?

ROCH: BOSS, WOULD YOU MIND REPHRASING THAT QUESTING TO GIVE GEORGE A LITTLE MORE LEEWAY?

JACK: I'm not rephrasing anything...and I haven't time to argue with you. Where are you right now?

ROCH: JUST A MINUTE..(ASIDE) WHAT'S THE ADDRESS HERE, SUGAR?

PAULINE: Thirty-one Lenox Avenue, honey.

ROCH: (UP) THIRTY-ONE LENOX AVENUE, HONEY!

JACK: Rochester, who are you talking to? Is that Mamie Brown, the Sweetest Gal in Town?

ROCH: NO, THIS IS REBECCA OF SUNNYBROOK FARM.

JACK: Well Rochester, I don't care who you're with, I want you to get over to my hotel immediately.. There's a lot of work to do and I want it done right away.

ROCH: YES SIR..JUST A MINUTE, BOSS..(ASIDE) SAY, SUGAR, I GOTTA GO NOW.

PAULINE: OKAY, ROCHESTER, BUT DON'T FORGET YOU'RE TAKING ME TO THE SAVOY BALLROOM TOMORROW NIGHT.

ROCH: OH, I CAN'T DO THAT, SUGAR. I'M TAKING MAMIE BROWN.

ATX01 0313218

PAULINE: YOU AIN'T GOIN' TO THE SAVOY BALLROOM WITH ~~ANYBODY~~ BUT ME, ROCHESTER.

ROCH: OH YES I AM. ~~I'M TAKING NO MAMIE.~~

any other girl

PAULINE: ROCHESTER, IF I CATCH ~~HIM~~ THERE WITH YOU, SHE AIN'T GONNA HAVE AN ENCHANTED EVENING.

ROCH: WHAT?

PAULINE: SHE'S GONNA MEET A STRANGER ACROSS A CROWDED ROOM.

ROCH: LOOK, HONEY --

PAULINE: AND ONCE I HAVE FOUND HER I'LL NEVER LET HER GO.

JACK: Rochester, what's going on there?

ROCH: SHE'S AUDITIONING FOR A PART IN SOUTH PACIFIC.

JACK: Well, you listen to me and get right over to my hotel.. Goodbye.

ROCH: GOOOOOOOODBYE.

(SOUND: RECEIVER DOWN)

JACK: I don't know why it is, but I have the same trouble with him every time I come to New York.

(APPLAUSE AND PLAYOFF)

ATX01 0313219

JACK BENNY PROGRAM
FEBRUARY 5, 1950

JACK: Ladies and gentlemen, as we mentioned at the start of the program, we are here for the opening of the ~~National Heart Fund~~ ^{Campaign} and so at this time, I would like to introduce Dr. H. M. Marvin, President of the American Heart Association...Dr. Marvin.

(APPLAUSE)

MARVIN: Jack, I want to thank you and your entire cast on behalf of the American Heart Association for coming to New York to open the 1950 Heart Campaign. Heart disease has been our greatest challenge because it takes more lives than any other illness and causes tremendous disability. In radio, you have a sponsor to back your show. The American Heart Association, however, must count on the American public to back its program. The need is ~~still~~ ^{very} great, and in order to meet it we have set a goal of Six million dollars to be used for research, for education and for community service. The dollars contributed by the tremendous audience now listening to this broadcast could assure the success of this campaign. We are confident the public will give its support wholeheartedly. With your permission, Jack, I'd like to suggest that the listeners to this program be asked to send their contributions directly to you, Jack Benny, at Box 500, New York City.

ATX01 0313220

JACK BENNY PROGRAM
FEBRUARY 5, 1950

28.

JACK: Thank you, Doctor.

(APPLAUSE)

DON: JACK WILL BE BACK IN A ~~MOMENT~~, BUT FIRST --
just minute

ATX01 0313221

JACK BENNY PROGRAM
FEBRUARY 5, 1950

CLOSING COMMERCIAL

WILSON: Jack will be back in just a moment -- but first...

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness...

HIESTAND: There's never a rough puff in a Lucky Strike!
And that's because.....

SHARBUTT: LS : MFT

LS - MFT

HIESTAND: Lucky Strike means fine tobacco...fine, light,
naturally mild tobacco!

SHARBUTT: Listen to the words of a tobacco expert -- Mr.
Charles Thomas Randolph, an independent tobacco
buyer from Kinston, North Carolina. Recently
he said...

VOICE: I've been learning about tobacco for 31 years, and,
during that time I've seen the makers of Lucky
Strike buy fine quality tobacco...the kind of
tobacco that's bound to make a real good smoke.
I've smoked Luckies myself for 23 years!

(MORE)

ATX01 0313222

THE JACK BENNY PROGRAM
FEBRUARY 5, 1950

CLOSING COMMERCIAL (CONTINUED)

HIESTAND: Millions of smokers, including the famous movie and television star, Robert Montgomery, take a tip from the tobacco experts and smoke Lucky Strike. Just recently, the popular Robert Montgomery said...

VOICE: Luckies are really smooth! That's why I smoke them regularly.

SHARBUTT: Yes, every regular Lucky Strike smoker knows there's always smoothness and mildness in every puff. So, for your own real, deep-down smoking enjoyment, light up a Lucky!

HIESTAND: Let your own taste and throat be the judge...~~for smoothness and mildness~~ there's never a rough puff in a Lucky Strike! Get a carton today!

ATX01 0313223

THE JACK BENNY PROGRAM
FEBRUARY 5, 1950

VI. BENNY TAG AND CLOSING

ATX01 0313224

JACK BENNY PROGRAM
FEBRUARY 5, 1950

29.

(TAG)

DON: Ladies and gentlemen, next week we will be broadcasting again from New York City..and don't forget in the meantime, send your Heart Fund donations to Jack Benny, Box 500, New York City.

JACK: *Bud.* Don't worry, folks, I don't get any of the money... *but they ^{had} promised ~~me~~ to let me count it...*
everybody.
Goodnight, ~~folks~~.

(APPLAUSE AND MUSIC)

Don. Ladies and gentlemen, don't forget and send your Heart Fund donations to Box 500, New York City.

DON: BE SURE TO HEAR DENNIS DAY IN "A DAY IN THE LIFE OF DENNIS DAY"....STAY TUNED FOR THE AMOS 'N' ANDY SHOW WHICH FOLLOWS IMMEDIATELY.....THIS IS C.B.S.....
THE COLUMBIA BROADCASTING SYSTEM.

ATX01 0313225

PROGRAM #23
REVISED SCRIPT

AS BROADCAST

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, FEBRUARY 12, 1950 CBS

7:00 to 7:30 PM EST

(NEW YORK CITY)

A1X01 0313226

-A-

THE AMERICAN TOBACCO COMPANY
"THE JACK BENNY PROGRAM"

7:00-7:30 PM EST FEBRUARY 12, 1950-Program #23 SUNDAY
OPENING COMMERCIAL.

SHARBUTT: The Jack Benny program...presented by LUCKY
STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: For smoothness and mildness...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: Yes, let your own taste and throat be the judge.

HIESTAND: For smoothness and mildness...

SHARBUTT: There's never a rough puff in a Lucky Strike!
And that's because....

HIESTAND: LS-MFT
LS-MFT

(MORE)

ATX01 0313227

AMERICAN TOBACCO COMPANY
JACK BENNY PROGRAM
FEBRUARY 12, 1950

OPENING COMMERCIAL (CONTINUED)

SHARbutt: Lucky Strike means fine tobacco...fine, light,
naturally mild tobacco that gives you
smoothness and mildness.

Hiestand: And no wonder, for years Lucky Strike has
maintained America's largest and most complete
cigarette research laboratory. Prior to the
auctions, the buyers for Lucky Strike send sample
leaves from all tobacco growing areas to this
great laboratory for scientific analysis--to help
determine which tobaccos are really fine.

SHARbutt: And this is only one phase of the constant
research that helps make possible Lucky Strike's
unconditional guarantee. Check the cigarette
you are now smoking. Among all leading brands,
only the makers of Lucky Strike put an
unconditional guarantee on the pack!

Hiestand: So smoke a Lucky! Let your own taste and throat
be the judge.

SHARbutt: For smoothness and mildness, there's never a
rough puff in a Lucky Strike--so round, so firm--so
fully packed--so free and easy on the draw. Make
your next carton Lucky Strike!

ATX01 0313228

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: FROM NEW YORK CITY...THE LUCKY STRIKE PROGRAM,
STARRING JACK BENNY....WITH MARY LIVINGSTONE, PHIL
HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY,"
DON WILSON.

(APPLAUSE....MUSIC UP AND DOWN)

DON: ~~***~~, LADIES AND GENTLEMEN, THIS IS OUR SECOND WEEK IN
NEW YORK. SO LET'S GO OUT TO THE ACME PLAZA HOTEL
WHERE JACK IS STAYING. OUR LITTLE STAR IS STILL IN
BED.

JACK: (SNORES TWICE)

ROCH: BOSS...BOSS ...WAKE UP.

JACK: (SNORES ONCE)

ROCH: MR. BENNY, WAKE UP!

JACK: (COMING OUT OF A SNORE) Huh?....Oh, it's you.

ROCH: YES BOSS, IT'S TIME TO GET UP. COME ON, OPEN YOUR
BABY BLUE EYES.*and look at me.*

JACK:There.

ROCH: NOW HERE'S YOUR TEETH, SMILE AT ME.

JACK: I'm smiling, I'm smiling...what time is it?

ROCH: FOUR O'CLOCK IN THE AFTERNOON.

JACK: Four o'clock in the afternoon!...Didn't the sun shine
today?

ATX01 0313229

ROCH: I DON'T KNOW, THIS ROOM HASN'T GOT A WINDOW ..

JACK: What do you mean ~~it hasn't~~ got a window. ~~the shade~~
~~these~~? ~~Raise the shade.~~

ROCH: DRAPES.

JACK: ~~What are these?~~

ROCH: CURTAINS.

JACK: Then what do you mean we haven't got a window? ~~Raise the shades.~~

(SOUND: SHADE GOING)

JACK: There...What's that?

ROCH: A PICTURE OF CENTRAL PARK BY GRANDMA MOSES.

JACK: Well, you coulda fooled me. Yesterday when I lifted
the shade, I could have sworn it was snowing.

ROCH: ~~...THAT WAS THE PLASTER FALLING OFF THE CEILING.~~

JACK: Oh yeah, look at the way it drifted up against the
baseboard.

ROCH: HEE HEE HEE...WHAT A HOTEL.

JACK: Rochester, you can stop laughing. This is a very
nice ---

(SOUND: LOUD BANGING ON DOOR)

PAUL: HEY, BENNY, YOU'RE WANTED ON DA PHONE!

JACK: Huh!

PAUL: YOU'RE WANTED ON DA PHONE!

JACK: Hand me my robe, Rochester.

ROCH: HERE YOU ARE.

(SOUND: BANGING ON DOOR)

:

4

81X01 0313230

JACK: Okay, Okay, I'm coming!

(SOUND: FEW FOOTSTEPS.....DOOR OPENS)

JACK: Where's the phone?

PAUL: Right down da hall. And while you're talkin' don't go tamperin' with da coin box.

JACK: I won't, I won't.

(SOUND: FOOTSTEPS)

JACK: *he* I wonder who ~~could be~~.... Oh, here's the phone on the wall.....Hello.

PHIL: H'ya Jackson, it's about time you answered.

JACK: Oh, hello, Phil...Did you have any trouble getting this hotel?

PHIL: No, I just dialed B.O. 7236 and an Air Wick answered.

JACK: Now cut that out...what did you call for anyway?

PHIL: Well, *look*, we'll soon be goin' back to California... and I wanted to know if it's all right with you if Alice and I stopped off at Niagra Falls for a few days ...You know, that's the place to go for a honeymoon.

ATX01 0313231

JACK: But Phil, you and Alice were married eight years ago...didn't you go on a honeymoon then?

PHIL: Yeah, but this time we'd like to go without Remley.

JACK: Phil...Phil...you took Remley on your honeymoon?

PHIL: Didn't know it till we got there, somebody tied him to the back of the car.

JACK: Oh. Well, that could happen to anybody.

PHIL: Yeah, ~~Hey~~ Jackson, I gotta tell you about a funny coincidence. Yesterday Alice and I were walking down the street talking about a second honeymoon...and we ran into the man who married us.

JACK: Who was that?

PHIL: Petrillo.

JACK: Petrillo! how could Petrillo officiate at your wedding?

PHIL: Why not..my dues was paid up.

JACK: Oh, oh, I see.

PHIL: Well, ^{look} I gotta hang up now, Dad,^I got a lot of things to do ~~out~~ tonight I'm gonna see South Pacific.

JACK: South Pacific?....You're gonna see South Pacific?

PHIL: Yeah.

JACK: ^{Gen} ~~Shame~~, how I envy you. I pulled all kinds of strings to see that show, ~~but~~ I couldn't even get one ticket.

PHIL: Really?

JACK: I tried everything.

PHIL: Have you tried money?

ATX01 0313232

JACK: Yes, ~~me~~, I even washed Mary Martin's hair...Now Phil, if you're stopping off at Niagra Falls, will you be back in Hollywood in time for my next Sunday's program?

PHIL: (COYLY) Sure I'll be there, Jackson, you know I love you.

JACK: Huh?

PHIL: Your option is coming up, I wouldn't let you down.

JACK: Well, that's very thoughtful of you, Maestro...Goodbye.

PHIL: So long, Clyde.

Jack So long.

ATK01 0313233

(SOUND: RECEIVER DOWN...FOOTSTEPS)

JACK: (HUMS "BYE BYE BABY") BYE BYE BABY...DA. DA. DA. DA.

(SOUND: DOOR OPENS)

ROCH: WHO WAS IT, BOSS?

JACK: Mr. Harris.... Well, I better get dressed now...

Miss Livingstone said she might ---

BRAD: (OFF) (BARKS)

JACK: Hm...there's that dog in the next room barking again. He kept me awake half the night. I've got a good mind to complain to his owner.

ROCH: HIS OWNER LIVES AT THE SHERRY NETHERLANDS.

JACK: The Sherry Netherlands?

ROCH: HE ONLY TOOK A ROOM HERE FOR HIS DOG.

JACK: Hmmm.

BRAD: (BARKS - OFF)

JACK: A fine thing. Imagine them putting a Cocker Spaniel in the next room. *he wanted*

ROCH: THEY TRIED TO GIVE HIM THIS ONE BUT HE ~~REFUSED~~
~~ON A WINDOW.~~

JACK: Well ...if he can afford it, why not? Rochester hand me my tie.

ROCH: HERE YOU ARE, BOSS.

(SOUND: KNOCK ON DOOR)

ATX01 0313234

JACK: COME IN.

(SOUND: DOOR OPENS)

JACK: Well!...Hello, Mary.

MARY: Hello, Jack. Hello, Rochester.

ROCH: HELLO, MISS LIVINGSTONE.

JACK: You know, Mary, when you said you ~~want~~ come over, ^{Jack: yeah, don't be late there, Rochester.} ~~you know, when you~~ ^{Roch: I do, Miss Livingstone.} ~~can't wait till 8 o'clock to the next~~ ^{Jack: uh,} ~~right~~ ^{night} I wasn't sure that you would.

MARY: Well, I have a confession to make. I only came over here out of curiosity. (LAUGHINGLY) And Jack, this Acem Plaza certainly is different.

JACK: What do you mean different?

MARY: When I walked into the lobby, I asked the clerk for you room and he said it was six floors down.

JACK: All right, so you had to take the elevator.

MARY: Some elevator, they lowered me in a bucket.

JACK: Mary ---

MARY: They've got a picture of John L. Lewis in the lobby.

JACK: Mary ---

MARY: And the Bell boys are on a three day week.

JACK: Oh stop...Be happy you found the place...did you have any trouble?

A1X01 0313235

MARY: No, I was lucky. I got into a cab and said, "Driver, do you know where the Acme Plaza is?"...and he said, "Yes, Ma'am, I used to live there when I was out of work."

JACK: Now I know you just made that up.

MARY: (LAUGHING) No I didn't...Say ~~Jack~~, have you got your program all set for Sunday?

JACK: Most of it, Mary. ~~The Sportsmen Quartet didn't come to New York, so I don't know what to do about a commercial.~~

ROCH: BOSS, YOU MENTIONED THAT YESTERDAY...SO I TOOK THE LIBERTY ~~of~~ ASK~~E~~ SOME FRIENDS OF MINE TO COME DOWN AND AUDITION FOR YOU.

JACK: Oh, thanks, Rochester...And you know, Mary, I thought that on the opening of the show, I might play my violin.... I haven't done that yet in New York.

MARY: Oh Jack, nobody wants to hear you play "Love In Bloom."

JACK: Mary, I've learned a new one, "Some Enchanted Evening"... Wait, I ~~will~~ get my violin and play it for you.

ROCH: HERE IT IS, BOSS.

JACK: Thanks.

(JACK PLINKS ON VIOLIN STRINGS)
oh, Mary... This will be swell ~~now... wait a minute... wait a minute... you have~~
~~you have~~

(JACK PLAYS THREE LINES OF "ENCHANTED EVENING")

BRAD: (STARTS BARKING AND WHINING AS JACK CONTINUES TO
PLAY) *full*

JACK: (STOPS PLAYING), How do you like that?

(ORCH: VIOLINIST PLAYS "ENCHANTED EVENING" BEAUTIFULLY)

JACK: Hey, listen...there's another violinist in this
hotel.

ROCH: THAT'S THE DOG, HE'S PLAYING AT THE PALACE THIS
WEEK.

JACK: No kidding.

MARY: He used to be with the Met but he had trouble with
Rudolph Bing.

ATK01 0313237

JACK: Oh yes, I read about that. Anyway, Mary, I'm gonna play my violin on the program and it'll be very good.

MARY: Okay, Jack, okay. Now how about going out and getting something to eat?

JACK: We don't have to go out, we can eat right here.

MARY: Jack, you mean we can eat right here in this room?

JACK: Certainly. Rochester, get room service.

ROCH: YES SIR, I'LL PUT A NOTE IN THE BUCKET AND TELL THEM TO LOWER A WAITER.

JACK: Stop being funny...I don't care how you do it.

(SOUND: DOOR CLOSES)

MARY: Jack, there are so many nice restaurants in town, why don't we go out?

JACK: Mary, they have very fine food here and there's nothing wrong with this hotel. It may be a little out of the way, but ---

Jack: ^{who's ever that?} (SOUND: HEAVY FEET LANDING AFTER A JUMP)
DON: *oh,* Hello, Jack. Hello, Mary.

MARY: Hello, Don.

JACK: Don!...I didn't expect to see you ~~today~~. How did you know where I lived?

DON: *well,* I didn't. I was walking along the street and fell down an open manhole.

ATX01 031323B

JACK: Oh.

DON: Gosh, what a beautiful view of Central Park.

(SOUND: LOUD CLUNK)

DON: Ouch!

JACK: Don, what happened?

DON: I tried to stick my head out the window.

MARY: Look Jack, it's snowing.

JACK: Yeah.

(SOUND: KNOCK ON DOOR)

JACK: Oh, that must be the waiter now. *Came in,*

(SOUND: THREE FOOTSTEPS...DOOR OPENS)

INKSPOT: Mr. Benny?

JACK: Yes.

INKSPOT: Rochester told us to drop by, he said you were looking for a singing group.

JACK: Oh, yes yes. Come on in fellows.

(SOUND: DOOR CLOSES)

JACK: *You*. It was nice of you boys to come over....What do you call yourselves?

INKSPOT: The inkspots.

JACK: The inkspots!

(APPLAUSE)

JACK: *Well*. Boys, I'm so glad you're here. Rochester, told me you had an idea for a number that could be used on my program.

ATX01 0313239

INKSPOT: Yes sir...we took our theme song and made a special arrangement just for you.

JACK: Oh, how nice...Could I hear it now?

INKSPOT: Yes sir.

JACK: *huh*, Sit down, Mary....Don...come on, fellows, let's have it.

ATX01 0313240

INTRO

QUART: IF I DIDN'T CARE MORE THAN WORDS CAN SAY
IF I DIDN'T CARE, WOULD I FEEL THIS WAY.
IF THIS ISN'T LOVE, *then why do I still...*
and what makes my head go round and round
but I do care, I do care, I do care,
while my heart stands still.
...?
IF I DIDN'T CARE, WOULD IT BE THE SAME
WOULD MY EVERY PRAYER BEGIN AND END
WITH JUST YOUR NAME
AND WOULD I BE SURE THAT THIS IS LOVE BEYOND COMPARE
WOULD ALL THIS BE TRUE, IF I DIDN'T CARE FOR YOU?

BASS: HONEY CHILE, IF I DIDN'T CARE...
IF I DIDN'T CARE WHAT I SMOKED, BABY,
I'D SMOKE ANY KIND OF A CIGARETTE,
BUT I DO CARE, HONEY CHILE
THAT'S WHY I ALWAYS SMOKE LUCKY STRIKE.
I SMOKE LUCKIES BECAUSE THEY'RE SO ROUND,
SO FIRM, SO FULLY PACKED, SO FREE AND EASY ON THE DRAW.
AND ANOTHER THING, BABY, THERE'S NEVER A ROUGH PUFF
IN A LUCKY. *mm-mm - lucky strike*.

QUART: L S M F T, WHAT A CIGARETTE
L.S M F T, THE VERY BEST THAT YOU CAN GET
TENOR: OF ONE THING I'M SURE THAT THEY ARE FINE BEYOND
COMPARE
QUART: THEN THIS MUST BE TRUE, LUCKIES ARE THE SMOKE FOR YOU.
QUALITY OF PRODUCT IS ESSENTIAL TO SUCCESS.

(APPLAUSE)

ATX01 0313241

(SECOND ROUTINE)

JACK: ~~Oh that was ... that was really wonderful boy. Absolutely won-~~ Rehearsal is tomorrow at eleven o'clock.

INKSPOT: Thank you, Mr. Benny, we'll be there. Goodbye.

JACK: So long.

(SOUND: DOOR CLOSES)

JACK: ~~Oh~~, You know, Don, the Inkspots are gonna be ~~_____~~. ^{great}

DON: They sure will, Jack. What else have you planned for the show?

JACK: Well, as I was telling Mary, I think I ~~had~~ ^{had} ~~had~~

(SOUND: KNOCK ON THE DOOR)

JACK: ~~Oh~~, That must be the waiter ... COME IN!

(SOUND: DOOR OPENS)

KRAMER: Room Service.

JACK: Oh, yes yes. Come in, waiter.

(SOUND: DOOR CLOSES)

JACK: Mary, what do you want to eat?

MARY: ~~Oh~~, I don't know ... Waiter, let me see that menu.

KRAMER: Here you are, kid.

JACK: ~~Waiter~~, ^{Mary} let me look at it. Now let's see ... Beef stew ... Wieners and saurkraut ... goulash ... ~~How's the goulash?~~

~~KRAMER~~: Hungarian.

JACK: ~~Oh~~ ... Spaghetti and meat balls ... Porterhouse ^{that's reasonable for a porterhouse} steak ... Say ~~would~~, ^{what} is the price on the Porterhouse steak? ~~scratched out~~

ATX01 0313242

that's the new price -
KRAMER: We had to raise it.
JACK: Oh ... How much is it now?
KRAMER: Forty-five cents.
JACK: Wow!
MARY: (WHISPERS) Jack, can't we go somewhere else?
JACK: Don't worry about it... *Mary* the food is fine here.
MARY: Oh all right ... Waiter, have you any lamb chops?
KRAMER: Yes, Ma'am.
Don't worry about that too.
MARY: That's what I'll have.
JACK: Me, too.
DON: That's good enough for me.
JACK: Waiter, we'll all have lamb chops.
KRAMER: Yes sir. Would you mind saving the bones for the
guesstin the next room?
MARY: What?
KRAMER: He always likes something to eat after his last
show.
JACK: ~~Don't pay any attention to him, Mary.~~ Waiter,
go get the food.
KRAMER: ~~Yes sir. Do you want anything first.... like soup
or tomato juice?~~
JACK: I don't think so.
KRAMER: ~~Why don't you try oysters; you may be the lucky
one.~~
JACK: Lucky? You mean I might find a pearl?
KRAMER: No, they may be fresh.
JACK: Never mind, just bring the lamb chops!

ATX01 0313243

~~KRAMER~~: Yes sir.

(SOUND: DOOR SLAMS)

DON: Uh, Say Jack, you started to tell me something about the program.

JACK: Oh yes.... well, I was planning to play my violin ... and then, after the commercial, I thought we would do Allen's Alley.

MARY: Allen's Alley?

JACK: Yes Mary ... You see, Fred Allen has been off the air for nearly a year and as long as we're here in New York, I thought it would be a nice touch to bring back those wonderful people who lived in Allen's Alley.

DON: Oh, that's a swell idea, Jack.

JACK: I'm glad you like it, Don, because I've already hired Kenny Delmar, Parker Fenley, ~~Minerva Blue~~, and Peter Donald.

MARY: Who's gonna play the part of Fred Allen?

JACK: I am, Mary, and you'll be Portland.

MARY: But Jack, do you think we can play those parts?

JACK: Certainly, Mary.... here's exactly how it'll go on the program ... Now first I'll put a clothes pin on my nose, like this ... Now wait, till I fix it ... There... And then you say ---

MARY: (AS PORTLAND) Uh, Mr. Allen, Mr. Allen.

ATX01 0313244

JACK: (AS ALLEN) Well Portland, Gee Whiz.

(APPLAUSE)

JACK: Well Portland, I see you're reading the newspaper...

What's new?

MARY: Well, here's an interesting item in the personal
~~ad~~ column.

JACK: A personal ad? ... read it to me.

MARY: Here it is ... "Two handsome young men with
sniffles would like to meet two attractive young
ladies with fever... Object, to share four
way cold tablet.

JACK: Gad, what romance. *Come on Portland, let's go down to Allen's Alley.*

MARY: Oh, Mr. Allen?

JACK: What is it, Portland?

MARY: Are you going down to Allen's Alley this
evening?

JACK: If I don't, I've hired a bunch of actors for
nothing.

MARY: And what is your question tonight?

JACK: My question tonight is, "Do you think television
will replace radio?"

MARY: Shall we go?

JACK: As the man said when he stepped on his bathroom
scales ... "I'm on my weigh."

(ALLEN'S ALLEY MUSIC)

ATX01 0313245

JACK: Well, things look kind of quiet here in Allen's Alley ... but I think Senator Claghorn is home ... I can smell the aroma of poached Possum ... I'll knock on his door.

(SOUND SEVERAL SHORT SHARP KNOCKS ...
THEN DOOR OPENS)

DELMAR: Somebody ... I say somebody pizzicatoed my pine.
(APPLAUSE)

JACK: Yes, Senator ~~I~~

DELMAR: Speak up, don't stand there spinning your pivot tooth. It makes me dizzy.

JACK: Well, Senator, I'd ~~like to~~

DELMAR: Get to the point, son I'm busier than a bubble dancer with a slow leak.

JACK: All right, Senator. But I want ~~to~~

DELMAR: Make it fast son, I'm packing ... I'm leaving for Florida. ~~that is~~

JACK: Oh, is this your first trip?

DELMAR: Son ... I've spent so much time down in Florida, people think I'm Mayor O'Dwyer.

JACK: ~~now~~, Look ~~Senator~~

DELMAR: Ha, that's a joke, son.

JACK: I know. ~~I know~~.

DELMAR: Well, you ain't laughin' ... When you hear a joke, you're supposed to yock it up.

JACK: ~~Look, Senator~~

ATX01 0313246

DELMAR: You let that one get past you, like a shortstop
for the Brooklyn Dodgers.

JACK: All right, all right ... ~~but~~ Senator, I have a
question I'd like to ask you ... Do you think
television will ^{ever} replace radio?

DELMAR: I don't know about that, son ... but I do know that
television will play a big part in the next
Presidential election.

JACK: What do you mean? ~~Senator~~.

DELMAR: Well, ^{now} there won't be any campaign speeches in
1952 ... For the Democrats, Margaret will sing
and little ole Harry will play the piano.

JACK: I see.

RTK01 0313247

Yeah...and... (laughs) ...the Republicans...they're 19-

DELMAR: And the Republicans ~~are~~ going to make a song and dance team out of Taft and Hartley.

JACK: Well, Senator, if television will play such a big part, who do you think will win the next election?

DELMAR: Milton Berle ... So long, son.

JACK: So long. *So long. So long.*

(SOUND: DOOR SLAMS)

(APPLAUSE)

JACK: My, the Senator is a windy one ... I'll pick up my hat and go next door ... I wonder if Titus Moody is in.

(SOUND: KNOCK ON DOOR ... DOOR OPENS)

PARKER: Howdy, Bub.

JACK: Well ~~hello, Mr. Moody.~~

(APPLAUSE)

JACK: Say, Titus, ^{says Titus} what's the matter ... you look like you've been crying.

PARKER: All night long.

JACK: Crying all through the night ... what's wrong?

PARKER: ~~uh~~ My friend, Lem Hawkins .. he up and died.

JACK: Oh, that's a shame ... When did Lem die?

PARKER: Last Spring.

JACK: Wait a minute, Mr. Moody ... how come you're crying now if Lem went last Spring?

PARKER: He died during the planting season and I was too busy then.

JACK: Oh ---How old was Lem?

PARKER: Ninety-seven..

JACK: Ninety-seven?

PARKER: ~~Vee, but he was the spizy one ... Didn't wear glasses,~~
~~had all his hair, and his own teeth.~~

ATX01 031324B

JACK: His own teeth, eh?

PARKER: Yep, just finished paying for 'em that week.

JACK: Well, if he was ninety-seven, he must have died of old age, sick?

PARKER: No, 'twas an accident.

JACK: An accident?

PARKER: Yep. He worked over at the maple syrup factory.

JACK: Yes?

PARKER: One day he slipped, fell into a vat of maple syrup and sweetened himself to death.

JACK: No!

PARKER: Yep, ... That was last spring and they're still fighting the ants off his grave.

JACK: Well, Mr. Moody, enough about the saccharined Mr. Hawkins ... I'd like to ask you a question.

PARKER: Well, make it fast, Bub ... I've got to go slop the hogs.

JACK: Mr. Moody ... do you think television ~~will~~ replace radio?

PARKER: Why ... er ... no ... ^{now} ~~the Farmers will~~ never go for television.

JACK: Why not?

PARKER: Well, ^{sir} I bought a television set myself and put it in the hen house to step up egg production.

JACK: And did it work?

PARKER: Well, first I tuned in the wrestling matches for them ... but that didn't do any good.

JACK: It didn't?

PARKER: No, when Gorgeous George came on, the hen's would just sit there and pant.

ATX01 0313249

JACK: Uh huh.

PARKER: Then I tuned in Faye Emerson.

JACK: ~~Did that do any good?~~

PARKER: ~~No, then~~ I'd just sit there and pant.

JACK: I see.

PARKER: Finally I found the program that made the hens lay eggs -- Hopalong Cassidy.

JACK: How did Hoppy make those hens produce?

PARKER: Well, ⁱⁿ every time Hoppy shot his gun, they'd lay an egg.

JACK: No!

PARKER: Yep ... It was a pleasure to watch Hoppy in a six reeler ... Him a-shootin', and them a-layin'.

JACK: So now you're prosperous.

PARKER: ^{well} ~~I~~ ^{me} ~~now~~ ^{now} Woulda been, but in one picture Hoppy double-crossed ~~me~~ Hoppy.

JACK: Hoppy double-crossed you ... How?

PARKER: ^{why} He pulled out a machine gun and all my hens dropped dead trying. ~~So long, Pats.~~

JACK: Goodbye, Mr. Moody.

(SOUND: DOOR SLAMS)

(APPLAUSE)

JACK: Well ... I wonder who I'll find in this next house.

(SOUND: KNOCK ON DOOR ... DOOR OPENS)

JACK & PETER DO IRISH CLAMBAKE ... ENDING WITH --

PETER: Oh, how do you do.

JACK: Well, Ajax Cassidy.

(APPLAUSE)

PETER: Sure and it's good to see you again.

ATX01 0313250

JACK: The same to you, Ajax ... but wait ... you have
a black eye.

PETER: Yes, tis a badge of honor I acquired last night
during a fracas at Kerrigan's Cozy Corner.

JACK: You mean you were in a fight. Tell me what
happened?

PETER: ~~I will~~. ^{I will} Last night, I entered Kerrigan's Cozy
Corner, a peaceful man, with nothing on me mind
but the delights of a tall foaming glass of
beer.

JACK: Yes?

PETER: So I ordered my beer, ^{do you see} and over comes Kerrigan,
and questions me credit.

JACK: ~~You owe Kerrigan \$112.50.~~

PETER: Only since 1914.

JACK: ~~Hmm, 1914, and this is 1950. That~~
~~means you've owed him this bill for thirty-six~~
~~years.~~

PETER: ~~No, only twenty-two. we declared a moratorium~~
~~during the dark years.~~

JACK: ~~The dark years?~~

PETER: ~~Prohibition.~~

JACK: ~~I see ... but you still haven't told me how~~
~~you got your discharge~~

PETER: Well, when Kerrigan cast aspersions on me
credit, we exchanged a few words.

ATX01 0313251

JACK: Uh huh.

PETER: Then we exchanged a few blows and Kerrigan started hitting me over the head with a bottle of four roses.

JACK: What happened next?

PETER: He switched to Calvert.

JACK: ~~Or~~ ... well Ajax, the question I'd like to ask tonight is.... Do you think television will replace radio?

PETER: Well now ^{me boy} that's a hard question to answer.... You see, in my house we have both a television set and a radio.

JACK: I see, and what do you listen to most?

PETER: Me wife!!!! Goodbye to yez.

(SOUND: DOOR SLAMS)

(APPLAUSE)

JACK: Well, and now that brings us to the last little house in Allen's Alley ... I wonder who we'll find here.

(SOUND: KNOCK ON DOOR....DOOR OPENS)

ARTIE: Hello, Mr. Allen.

JACK: Why, Mr. Kitzel.

(APPLAUSE)

JACK: (STILL AS ALLEN) Tell me, Mr. Kitzel, what are you doing here in New York?

ATX01 0313252

ARTIE: Well, last week in Hollywood I was walking down Sunset Boulevard and as I passed a radio station a man with a hook dragged me into a quiz program.

JACK: A quiz program?

ARTIE: *You know*. They asked me questions, I gave them answers ... and the next thing I know I'm spending two glorious weeks in the Bronx.

JACK: Well, that's wonderful ... tell me, Mr. Kitzel, are you having a good time?

ARTIE: *HOO HOO HOO HOO...* Every night a different show.

JACK: Really, what shows have you seen since you've been here?

ARTIE: I saw "The Rat Race" ... "Death of a Salesman" ... "Miss Liberty" ... and last night I saw "Max's Little Darling."

JACK: Ho Ho Ho... you mean Texas Little Darling.

ARTIE: No, Max's Little Darling, I had dinner with my brother Max's wife.

JACK: Oh.

ARTIE: Some little darling, she weighs two hundred and forty pounds.

JACK: Two hundred and forty pounds!

ARTIE: ~~Conservatively~~
in the present state of exchange.

ATK01 0313253

JACK: Well, getting back to the original question,
I'd like to ask your honest opinion.... Do you
think television will replace radio?

ARTIE: For this I am in no position to venture an
opinion.

JACK: You're not, eh?

ARTIE: No... I will admit that I didn't rush out to... ~~to~~ ... buy one ... being very practical, I listened
first to what people were saying about it ...
whether they were making them good enough, and
whether it was worth the investment.

JACK: Uh huh.

ARTIE: And after debating with myself pro and con ...
I finally decided ~~that~~ it was here to stay ...
so last week I went out and bought one.

JACK: A television set?

ARTIE: No, a radio.

JACK: Gad, what a display of confidence!
Well, that's all I wanted to know...
Goodbye, Mr. Kitzel.

ARTIE: Goodbye, Mr. Benny.

JACK: What?

ARTIE: With those blue eyes you didn't fool me for a
~~minute~~ one second.

JACK: *Well--* Thank you, and goodnight.

(APPLAUSE)

JACK: *So*, You see, Mary, it'll be a cinch to do Allen's Alley on the program.

(APPLAUSE AND PLAYOFF)

ATX01 0313255

DON: Ladies and gentlemen, THE AMERICAN HEART ASSOCIATION, has set a goal of Six million dollars to be used for research, for education and for community service. Heart disease is our greatest challenge because it takes more lives than any other illness, and causes tremendous disability. So won't you please help support the 1950 Heart Campaign. Send your contributions to Jack Benny, Box 500, New York City.

(APPLAUSE)

DON: JACK WILL BE BACK IN A MOMENT BUT FIRST.....

ATX01 0313256

THE AMERICAN TOBACCO COMPANY
THE JACK BENNY PROGRAM
FEBRUARY 12, 1950

CLOSING COMMERCIAL

~~WILSON~~ — ~~Jack will be back in just a moment — but first~~

HIESTAND: Let your own taste and throat be the judge!

SHARbutt: For smoothness and mildness...

HIESTAND: There's never a rough puff in a Lucky Strike!
And that's because...

SHARbutt: LS-MFT

LS-MFT

HIESTAND: Lucky Strike means fine tobacco...fine, light,
naturally mild tobacco.

SHARbutt: Listen to what Mr. "BV" Bowen, an independent
tobacco buyer from Timmonsville, South Carolina,
recently said:

VOICE: At the markets I've worked as a buyer, I've seen
the makers of Lucky Strike buy fine, light,
ripe tobacco that makes a smooth, mild smoke.
For 22 years now, I've smoked Luckies regularly!

ATX01 031325Z

THE AMERICAN TOBACCO COMPANY
THE JACK BENNY PROGRAM
FEBRUARY 12, 1950

CLOSING COMMERCIAL (CONTINUED)

HIESTAND: Millions of smokers, including the famous Shakespearian actor, Maurice Evans, take a tip from the experts and smoke Lucky Strike. Just recently, the popular Mr. Evans said....

VOICE: I like Luckies better than any other cigarette I've ever smoked!

SHARBUTT: And for your own real deep-down smoking enjoyment, light up a Lucky!

HIESTAND: Let your own taste and throat be the judge.... for smoothness and mildness there's never a rough puff in a Lucky Strike! Get a carton today!

ATX01 0313258

BATTEN, BARTON, DUNSTINE & OSBORN, INC.

(TAG)

JACK: Ladies and gentlemen, I just want to say we've had a very pleasant two weeks in New York and next week we'll be broadcasting again from Hollywood, California.
Goodnight everybody.

(APPLAUSE AND MUSIC)

DON: Be sure to hear Dennis Day in "A Day In The Life of Dennis Day" ... stay tuned for The Amos 'n Andy Show which follows immediately ...
THIS IS C.B.S. ... THE COLUMBIA BROADCASTING SYSTEM.

THE JACK BENNY PROGRAM
produced for
THE AMERICAN TOBACCO CO.
by
BATTEN, BARTON, DURSTINE & OSBORN, Inc.

PRODUCT: LUCKY STRIKE CIGARETTES

DATE February 19, 1950

Network: CBS **Broadcast:** 4:00 - 4:30 PM PST
Repeat: 9:30 - 10:00 PM PST

AS BROADCAST

RA 923

ATX01 0313260

PROGRAM #24
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, FEBRUARY 19, 1950 CBS 4:00 to 4:30 PM PST

IR

ATX01 0313261

THE JACK BENNY PROGRAM
FEBRUARY 19, 1950
OPENING COMMERCIAL

SHARbutt: THE JACK BENNY PROGRAM ... presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Let your own taste and throat be the judge!

SHARbutt: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARbutt: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARbutt: Yes, let your own taste and throat be the judge!

HIESTAND: For smoothness and mildness ...

SHARbutt: There's never a rough puff in a Lucky Strike! And
that's because ...

HIESTAND: IS - MFT

IS - MFT

SHARbutt: Lucky Strike means fine tobacco ... fine, light,
naturally mild tobacco that gives you smoothness and
mildness.

HIESTAND: And no wonder, for years Lucky Strike has maintained
America's largest and most complete cigarette research
laboratory. Prior to the auctions, the buyers ^{for} of Lucky
Strike send sample leaves from all tobacco growing areas
to this great laboratory for scientific analysis -- to
help determine which tobaccos are really fine.

FS

ATX01 0313262

THE JACK BENNY PROGRAM
FEBRUARY 19, 1950
OPENING COMMERCIAL (CONTINUED)

SHARbutt: And this is only one phase of the constant research that helps make possible Lucky Strike's unconditional guarantee. Check the cigarette you are now smoking. Among all leading brands, only the makers of Lucky Strike put an unconditional guarantee on the pack!

HIESTAND: So smoke a Lucky! Let your own taste and throat be the judge!

SHARbutt: For smoothness and mildness, there's never a rough puff in a Lucky Strike -- so round, so firm -- so fully packed -- so free and easy on the draw. Make your next carton Lucky Strike!

FS

ATX01 0313263

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY...WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN..FOR THE PAST TWO WEEKS JACK BENNY AND HIS TROUPE HAVE BEEN IN NEW YORK..SO NOW LET'S PICK THEM UP ON THE SUPERCHIEF EN ROUTE TO LOS ANGELES..MARY AND JACK ARE PLAYING A GAME OF GIN RUMMY.

(SOUND: TRAIN NOISES UP AND FADE)

JACK: Hmmm..you sure are lucky, Mary. I play better gin than you do and yet you always win.

MARY: Well, it's your own fault, Jack, you don't concentrate on the cards.

JACK: I do too....Now let's see...I know you have three nines.. three queens..and the six seven and eight of hearts..so I know you can't use this card..Here...here's the deuce of spades.

MARY: Gin!

JACK: Gin? Let me see your hand.

MARY: There you are..Three eights, four Kings and three deuces.

JACK: Wait a minute, where are those two nines you picked up?

MARY: That was yesterday.

JACK: Oh.. Well, go ahead and deal the cards again.

(SOUND: SHUFFLING AND DEALING OF CARDS)

LR

ATX01 0313264

JACK: Gee, I never played in such bad luck in all my life --

(SOUND: COMPARTMENT DOOR OPENS)

PHIL: Hey Jackson, you got a cork screw?

JACK: Here you are, Phil.

PHIL: Thanks.

(SOUND: COMPARTMENT DOOR CLOSES)

JACK: Gee, I hope I have better luck with this hand than I --

MARY: Pick up your cards.

JACK: Okay... I hope I -- Hmmm.., Hmmm, ~~Hmmmmmmmmmm~~.

MARY: Jack, pick up your last card.

(SOUND: FLIP OF CARD)

JACK: Whoops!... Oh boy, what a hand this is! Mary, I'm warning you..any card you throw, I can use... Go ahead, throw one.

MARY: It's your turn first.

JACK: Oh yes..Here.

MARY: GIN!

JACK: (LOOKS AT AUDIENCE)

MARY: (ON CUE) (PAINFULLY) JACK, JACK, IT WASN'T MY FAULT,
STOP PULLING MY HAIR!

JACK: I'm sorry, Mary. I didn't mean to get so excited...Well,
that's enough Gin Rummy for me... What do I owe you?

MARY: Five dollars and twenty cents.

JACK: All right, I'll pay you tomorrow.

MARY:Oh Jack, you always say that...Why don't you pay up
as soon as you lose?

JACK: Because it's so inconvenient.

MARY: I don't care, take off your shoe and pay me.

IR

ATX01 0313265

JACK: All right, I'll pay you, I'll pay you...Turn around.

MARY: Turn around...just because you're going to take your shoe off?

JACK: The fives are pinned to my underwear..Here...~~here~~ your money.

MARY: Thanks.

JACK: You're welcome..you know, Mary, you're the luckiest,~~susan~~ ..
(SOUND: COMPARTMENT DOOR OPENS)

PHIL: Hey Jackson, you got a bottle opener?

JACK: Here you are, Phil.

PHIL: Thanks.

(SOUND: COMPARTMENT DOOR CLOSES)

JACK: As I was saying, Mary, you're the luckiest person I've ever seen.

MARY: I'm not lucky, you just don't know how to play gin rummy.

JACK: Oh I don't eh, .. I'll tell you what.. you won five dollars from me, I'll play you one more hand, double or nothing.

MARY: Okay. All right.

JACK: And we'll use this other deck ... Now shuffle them.~~and shuffle them good~~
~~many~~ ~~shay.~~ (SOUND: SHUFFLING)

MARY: If they're shuffled enough, Mr. Benny, I'll deal.

JACK: Wait till I cut 'em, sister.

(SOUND: CUTTING CARDS)

JACK: There, go ahead and deal.

MARY: Just a minute.

JACK: You don't have to roll up your sleeves, I trust you...Go ahead and deal.

(SOUND: DEALING)

IR

ATX01 0313266

JACK: This time, Mary, I'll show you that you can't be lucky all the time.. There's a law of averages, you know.

MARY: Okay, okay, pick up your cards.

JACK: I've got 'em, I've got 'em....Well, this is more like it.... Now let's see .. this card I don't need .. here.

(SOUND: CARD ON TABLE)

MARY: I don't want that one, I'll pick.

(SOUND: CARD Picked)

MARY: Here, I'll give you this one.

(SOUND: CARD ON TABLE)

JACK: Oh boy, right in the middle ... I go down with six.

MARY: Well, you caught me this time. I'm stuck with twenty-four points.

JACK: Good, good, where's the pencil?

MARY: Put your cards down first.

JACK: There.

(SOUND: CARDS PUT DOWN)

JACK: Now, let's see .. six from twenty-four .. that gives me --

MARY: *Oh*, wait a minute, I can put the seven and eight on your heart run.

JACK: Where? ... oh yes.

MARY: But that still leaves me with nine.

JACK: You're darned right, six from nine gives me --

MARY: *Oh*, wait a minute, I can play my deuce on your three deuces.

JACK: Where, where, where, where, where?

MARY: Right there.

JACK: Oh yes .. but you're still stuck with seven and six from seven gives me --

(SOUND: DOOR OPENS)

IR

ATX01 0313267

JACK: Oh, hello, Don.

DON: Hello, ~~Jack~~ ^{helo,} Mary.

JACK: Hey Don, I just clipped Mary for --

MARY: Oh stop bragging, I only got stuck with this seven of clubs.

DON: Seven of Clubs? Well, Mary why don't you put it on his four, five, six.

MARY: Oh yes.

JACK: What?

MARY: That leaves me with nothing, you lose.

JACK: Don ... Don.

DON: Yes, Jack.

JACK: Every year you're voted as radio's best announcer, aren't you?

DON: Yes, Jack.

JACK: Well, it shouldn't be hard for you to get another job ...
Now get out of here.

(SOUND: DOOR SLAM)

JACK: ~~Mary, I don't wanna pray any more.~~

MARY: ~~Okay... Gey easily I wish you'd ask the people to turn up the heat, it's awfully cold here in my compartment.~~

JACK: ~~Mary, the heat's on full.. It's just that the weather outside is freezing...~~

(SOUND: COMPARTMENT DOOR OPENS)

DON: ~~Hey kids... the conductor just told me.. we're crossing the border into California.~~

JACK: Right now?

DON: ~~Yes! Oh, don't be such a poor loser.~~

IR

ATX01 0313268

MARY &
JACK: ~~ONE~~, IT'S WARM.

JACK: Don, I'm sorry I got angry before.

DON: ~~That's all night~~, Jack.

MARY: ~~It's right~~ What time do we get to Los Angeles? ~~late~~.

DON: Eight-forty-five tomorrow morning.

JACK: Gosh, another night on the train. ~~California's~~ sure a big state!

(SOUND: COMPARTMENT DOOR OPENS)

PHIL: Hey Jackson, you got any extra glasses in here?

JACK: Yes, Phil..there are three of them over there.

PHIL: Thanks.

(SOUND: COMPARTMENT DOOR CLOSES)

MARY: Say, Jack, I'm a little hungry...How about sandwiches?

JACK: All right, Mary....I'll go to the diner and get some....
I'll be back in a few minutes.

(SOUND: COMPARTMENT DOOR OPENS AND

CLOSES...FOOTSTEPS)

Mary: *Okay*.
JACK: Now let's see..the diner's down this way...Gee, imagine
them charging ninety-five cents for a sandwich.

(SOUND: TRAIN WHISTLE)

JACK: (SINGS) DO YOU HEAR THAT WHISTLE DOWN THE LINE.

I RECKON THAT IT'S ENGINE NUMBER NINETY-NINE

OH THOSE PRICES THAT YOU HAVE TO PAY

ON THE ACHISON, TOPEKA, AND THE SANTA FE

~~ALL THE WAY FROM BURLAP DELTA -~~

(SOUND: TRAIN DOOR OPENS..WHEEL AND TRAIN

NOISES UP FULL..SECOND DOOR OPENS &

CLOSES..TRAIN NOISES TO BACKGROUND)

IR

ATX01 0313269

JACK: ~~(SINGS)~~ AND THE SANTA FE.... Now the diner must be --
MEL: I beg your pardon, Mister?
JACK: Yes?
MEL: Could you tell me which way the engine is?
JACK: The engine? Oh yes...you're going in the wrong direction..
It's the other way...Why do you want to know?
MEL: I'm the engineer.
~~JACK:~~ OH....

(SOUND: FOOTSTEPS)

JACK: I don't know why ~~everybody~~...THE ENGINEER?!!! HEY.....
Gee, I hope he finds it before we reach Los Angeles or
it'll be the first time I ever went to Catalina by rail...
Now let's see the diner should be in ~~the~~ ^{this} next car.

~~ROCH:~~ AND ROY, THAT'S ~~JUST~~ ^{ABOUT} THE WHOLE STORY

ROY: ~~(PADING IN)~~ Well, from what you've told me, Rochester, I
~~can't understand~~ ^{for I see} how Mr. Benny ~~ever~~ got along without you.
JACK: Oh-oh - there's Rochester in the washroom talking to one of
the porters...I've gotta listen to this.
ROCH: ANYTHING ELSE YOU WANNA KNOW, ROY?
ROY: ~~Y~~. Besides writing Mr. Benny's radio Show.. what else do you
do for him.
ROCH: WELL..I'M HIS PUBLICITY AGENT..MANAGER..AND LAST BUT NOT
LEAST, HIS PERSONAL ADVISOR.
ROY: Oh... Well, are you ~~all~~ gonna let Mr. Benny go on television?
ROCH: WELL... (LOUD) WE WIL BE HAPPY TO DISCUSS ANY OFFERS.
ROY: Why did you say that so loud?
ROCH: I WANT PEOPLE TO HEAR, WE AIN'T HAD ANY YET.

55

IR

ATX01 0313270

JACK: Hm.

ROCH: YES SIR .. MR. BENNY WON'T DO A THING WITHOUT MY APPROVAL.

ROY: Rochester..another thing I been wanting to ask you.. How old is Mr, Benny?

ROCH: THIRTY-NINE.

ROY: Thirty-nine..Why I thought that was just a joke on the radio.

ROCH: WELL..IN THE VERNACULAR OF WE PEOPLE IN SHOW BUSINESS THAT IS KNOW AS A RUNNING GAG.

ROY: How long has it been running?

ROCH: TWO YEARS LONGER THAN THE ACHISON, TOPEKA, AND SANTA FE.

JACK: (SCREAMS) ROCHESTER!!!

ROCH: OH-OH!

ROY: Is that Mr. Benny?

ROCH: IT AIN'T YOUR HOST.

JACK: Rochester, I don't like you discussing my private affairs.

ROCH: YES SIR.

JACK: And will you please go to the diner and get some ham sandwiches for me and Miss Livingstone...

ROCH: BOSS, WOULD YOU MIND MAKING THAT CHERSE?

JACK: Why?

ROCH: I JUST TOLD ROY I WAS YOUR PERSONAL ADVISOR.

JACK: Allright, allright, just get the sandwiches.

ROCH: YES SIR.

JACK: And take that sign off your back, I'm not considering television till next year.

(SOUND: SEVERAL FOOTSTEPS)

IR

ATX01 0313271

JACK: You'd think he'd know better than to talk about me in front of strangers..

(SOUND: TRAIN DOOR OPENS..NOISES UP..DOOR CLOSES..

NOISES TO BACKGROUND..FOOTSTEPS)

JACK: Now let's see..Oh, here's Mary's compartment.

(SOUND: COMPARTMENT DOOR OPENS)

MARY: Gee, it took you a long time..where are the sandwiches?

JACK: I sent Rochester ~~for~~-- Oh Hello, Dennis.

DENNIS: Hello, Mr. Benny.

JACK: Say kid, I haven't seen you all day..what have you been doing?

DENNIS: Oh, I was in the club car, looking out the window and counting the telephone poles...I wanted to see if my mother was right.

JACK: What?

DENNIS: She says there are a hundred and nineteen thousand, seven hundred and twenty-six poles between Kansas City and Albuquerque.

JACK: How would *she* know?

DENNIS: She dug the holes for them.

JACK: Why do I ask him, why do I ask him?

MARY: Say Jack, would you like to play a little more gin rummy till the sandwiches get here?

JACK: Well...All right, Mary...Move over, Don, and keep your mouth shut.

DON: Okay.

(SOUND: SHUFFLING OF CARDS)

IR

ATX01 0313272

DON: *uh* By the way Jack, I haven't seen your writers since we left New York..are they on this train?

JACK: No, they took another one.

(SOUND: DEALING CARDS)

MARY: Why didn't you have them come with us..are you ashamed of them?

JACK: Ashamed of them? Of course not..my four writers are very famous...three of them have their pictures in the Brown Derby and the other has his in the Post Office.

MARY: (LAUGHINGLY) Oh yes, "Dead or Alive Sam".

JACK: Yeah, and Mendel's got a private room... Say, this is a pretty good hand you dealt me.

DENNIS: Hey Mr. Benny..Why don't you put those two kings together?

JACK: Be quiet, you're giving my whole hand away...And anyway, they're Queens.

DENNIS: Gee, if she'd just throw you the seven of spades you could go right down.

JACK: DENNIS!....Now let's see..I'll give you this one, Mary, the eight of hearts.

MARY: I'll take it, and here's the three of diamonds.

JACK: I don't need it...I'll pick.

(SOUND: CARD FLIPPED)

JACK: Oh, that's a beaut...Now let's see..what'll I give you?

DENNIS: Give her the end card.

JACK: ^{he} No.4..I'll give her this one..here.

MARY: I'll take it.

JACK: Hmmm.

LR

ATX01 0313273

MARY: Here, Jack I'll give you this one.

JACK: I don't need it..I'll pick.

(SOUND: CARD FLIPPED)

JACK: Now let's see----

DENNIS: Give her the end card.

JACK: No, you saw what she picked. I'll give her this one.

DENNIS: Oh, no, no, no..Not that card...give her the end card.

JACK: *well* Maybe you're right, she did pick up those other two..

Here, Mary.

(SOUND: CARD ON TABLE)

MARY: Gin.

JACK: Hmm... Dennis.

DENNIS: I guess I've only got one show now.

JACK: Look kid, why don't you go back to the club car and count telephone poles?

DENNIS: No, I've gotta practice my song for Sunday's broadcast.. so I'll see you later.

MARY: What song are you going to do this Sunday, Dennis?

DENNIS: "A Dream Is A Wish Your Heart Makes" from Walt Disney's new picture Cinderella..Would you like to hear it?

JACK: Yeah, sing it, do anything.*just leave me play.* Deal, Mary.

(APPLAUSE)

(DENNIS'S SONG -- "A DREAM IS A WISH YOUR HEART MAKES")

(APPLAUSE)

IR

ATX01 0313274

(SECOND ROUTINE)

MARY: Dennis, that was wonderful.

DENNIS: Thank you, Mary.

JACK: It was great, kid..but when you do it on the show, ^{now listen - Dennis} sing it
^{Dennis: play} a little faster because we're kind of tight for time...
Jack: ^{yes} Go ahead, Mary, it's your draw.

(SOUND: COMPARTMENT DOOR OPENS)

PHIL: (WAY DOWN) Hey Jackson..?

JACK: What?

PHIL: You got a couple of aspirins?

JACK: ^{also} Oh! so you finally got yourself a little headache, eh?..Well,
don't expect any sympathy from me, Phil.

MARY: Gin,

PHIL: No thanks, Mary, I've had all I can--

JACK: ^{You sometimes can mean something else.} Phil, we're playing cards..Mary, ^{look} this hand doesn't count
because I wasn't watching ... Now deal the cards again and
we'll --

(SOUND: KNOCK ON DOOR)

MARY: COME IN.

(SOUND: COMPARTMENT DOOR OPENS)

ROY: Telegram for Mr. Harris.

PHIL: ^{oh} I'll take it, Porter...Here, this is for you.

ROY: MMM MMM..A DOLLAR...THANK YOU, MR. HARRIS.

(SOUND: DOOR CLOSES)

JACK: Well, go ahead read it, Phil..What does it say in the dollar
-- in the telegram.. Go ahead, ^{Phil} read it.

PHIL: ^{now} Let's see--

(SOUND: RUSTLING OF PAPER)

IR

ATX01 0313275

PHIL: OH NO!

MARY: Who's it from, Phil?

PHIL: The boys in my band.

JACK: What does it say?

PHIL: It says, "Dear Maestro, hurry home, we're in again." ... I better send them a wire telling them when ~~I~~ ^{I'm gonna} arrive... See you later, ~~huh~~ ^{well look}.

(SOUND: COMPARTMENT DOOR OPENS AND CLOSES)

MARY: Come on Jack, let's finish our game of gin.

JACK: No, I'm going out to look for Rochester and see what's taking him so long with the sandwiches.

MARY: Okay, and hurry back, ~~Jack~~, I'm starved.

(SOUND: DOOR OPENS & CLOSES..FOOTSTEPS)

JACK: (HUMS "ATCHESON, TOPEKA, & SANTA FE") DA DA DA DE DA DA DA DA DA.... Gee, this trip has been exciting. I saw the Mississippi, the Grand Canyon, a dollar tip...DA DA DA DA DA DA DA DA DA--

JERRY: (GURGLES AND COOS)

JACK: Well. There's that cute little baby...Do you mind if I hold him, Madam?

BLANCH: No no, not at all.

JACK: Hello, Baby.

JERRY: (GURGLES)

JACK: A kitchy kitchy kitchy coo.

JERRY: (GURGLES AND LAUGHS HAPPILY)

JD

ATX01 0313276

JACK: Ah...look at him...he's so cute..and his eyes are the same color as mine...Lake Louise Blue...How old is he, Lady?

BLANCHE: Thirty-nine.

JACK: What?

BLANCHE: Weeks.

JACK: ^{dk} Oh. You know, lady, yesterday when you were in the diner, I came through here and played with him.

JERRY: (GURGLES)

JACK: Didn't I, Baby?

JERRY: (AS BABY) ..Gin...(GURGLES HAPPILY)

JACK: He's luckier than Mary... Here take him back, lady, you have a lovely child.

BLANCHE: Thank you.

JACK: You'll find five dollars pinned to his diapers.

(SOUND: FEW FOOTSTEPS)

JACK: What a little doll that baby is...

(SOUND: DOOR OPENS..NOISES UP..DOOR OPENS AND CLOSES..
NOISES DOWN TO BACKGROUND...FOOTSTEPS)

JACK: (HUMS "ATCHESON, TOPEKA AND SANTA FE") Da da da da da da
de da.

DON: Excuse me.. ~~excuse me~~ Oh, it's you, Jack. I was just going up to the diner.

JACK: Oh.. Well, Don, I sent Rochester up there for some sandwiches.
If you see him, hurry him up, will you?

DON: ^{all right} I will.

JD

ATX01 0313277

JACK: Oh Don, before you go, there's something I've got to tell you....The most amazing thing happened a little while ago.

DON: What is it, Jack, what happened?

JACK: Well, I was in Mary's compartment with Phil when the porter brought him a telegram.

DON: Yes.

JACK: And Phil gave him a dollar tip!

DON: Well, what about it?

JACK: What about it! Don, he gave him a dollar tip...a dollar just for bringing him a telegram..He didn't press his suit or anything.

DON: Well Jack, there's nothing ~~so~~ unusual about that.

JACK: You mean that you---
certainly

DON: *certainly*, all the time.

JACK: Gosh!

DON: Jack, in these times, when you're in a hotel or on a train and people do a personal service for you, it's customary to give them a dollar tip.

JACK: It is?

DON: Yes, and you might as well get used to it.

JACK: I WILL NOT...All right, Don, you go on to the diner ~~and~~ I'll see you later.

DON: *Ah*, Wait a minute, Jack, I just remembered something. I've got a surprise for you.

JACK: A surprise?

DON: Yes..step right over here to Compartment H.

(SOUND: FEW FOOTSTEPS)

JD

ATX01 0313278

JACK: Right here?

DON: Yes, open the door.

(SOUND: COMPARTMENT DOOR OPENS)

JACK: ~~No...no!~~ *oh for heaven's sake.*

QUART: HMMMM.

JACK: Well...the Sportsmen Quartet! Hello, fellows.

(APPLAUSE)

JACK: Don..Don, what're they doing on the train?

DON: *uh*. They got on at Albuquerque. They've been there all week on a personal appearance.

~~JACK~~ Personal appearance?

DON: *Yes*; they were entertaining at the Wagoner Cafe.

JACK: Well, that's nice. I hope they were... (WHISPERS) Say, Don, *the one of the feathers was hitting down*? What's the matter with the senior, who's standing up?

DON: (WHISPERS) Oh, that? Well, during their final show last night, he hit a cow-poke, and he's got a very bad shoulder, he's out of able power.

JACK: (WHISPERS) He has? (OF) Turn around, Baby, come with those feathers on the end of it! *he took him a sparrow*.

Jack: Well, Don, I'm glad the boys are with us and that they'll be on the show Sunday. Are they happy that they're going home... *you know*... back to Los Angeles?

DON: *uh*, Are they happy!...Listen to this, Jack.

JD

ATX01 0313279

(INTRO)

-17-

QUART: WE LOVE THOSE DEAR HEARTS AND GENTLE PEOPLE
WHO LIVE IN OUR HOME TOWN.

THOUGH IT MAY SHOWER MOST ANY HOUR
THEY'LL NEVER EVER LET YOU DROWN.

THEY READ LOUELIA FROM FRI TO MONDAY
IN FACT, THE WHOLE WEEK THROUGH

WE MAY HAVE FOG, SMOG OR SUN ON SUNDAY
IT MAKES NO DIFFERENCE, ~~they~~ ^{Boone's} CALL BLUE.

WE FEEL SO WELCOME AT HOLLYWOOD AND VINE
LOVE TO EAT INSIDE THAT DERBY, ~~NO~~ ^{she's call} ~~NAME~~ BROWN.

LABREA TAR PITS, THE FARMER'S MARKET
THEY'RE ALL A PART OF OUR HOME TOWN.

THERE IS SOMETHING IN THE AIR
THAT YOU CAN'T FIND ANYWHERE

WHEN THE SMUDGE POTS SMUDGE YOU NEVER FEEL THE HEAT.

THERE'S A CHINESE PICTURE SHOW
THAT SID GRAUMAN RUNS YOU KNOW

WHERE THEY HAVE CEMENT FOR STARS TO PUT THEIR FEET.

WE LOVE THOSE DEAR HEARTS AND LUCKY PEOPLE
WHO SMOKE IN OUR HOME TOWN.

THEY SMOKE THOSE LUCKIES, BECAUSE A LUCKY
WILL NEVER EVER LET YOU DOWN.

THEY ARE SO FREE AND SO EASY ON THE DRAW
TAKE A TIP FROM ONE WHO KNOWS AND YOU WILL SEE
THERE AIN'T A ROUGH PUFF, IT'S FINE TOBACCO
SO LIGHT AN L S M F T...IT'S ALWAYS L S M F T...

YES, L S, L S, M F T.

(APPLAUSE)

A1X01 0313280

(THIRD ROUTINE)

-18-

JACK: *ah fellow* - Fellows, that was great...That'll be wonderful on the show..

Well, Don, I think I'll go back and play a little more gin with Mary and then have the berth made up and go to sleep.

DON: I'm gonna turn in early too.

JACK: Okay, Don, see you later.

(SOUND: FOOTSTEPS *door open*)

JACK: (SINGS MIDDLE OF CHORUS)

I'LL SOON BE BACK HOME

IN CALIFOR-NY A

AND I'LL PAY MY INCOME TAX WHEN I GET THERE.

AND IF I HAVE TO, I'LL PLAY MY FIDDLE

IN THE MIDDLE OF OLD PERSHING SQUARE..

BUM BUM BUM DA DA, DE DA DE DA DA---Well, about another hour of gin and I'll go to bed.

(TRANSITION MUSIC..ENDING WITH SLEEP MUSIC)

JACK: (YAWNS) Oh boy, this berth feels good. It's nice to be able to stretch out.

DON: *Yeah,* Yes, but stop stretching over to my side, will you, Jack?

JACK: Sorry, Don.

DON: I don't know why you insist on travelling like this. These berths are only built for one.

JACK: Don, you know as well as I do that it's hard to get accommodations on the Super Chief. We're lucky we're in here

DON: I suppose so. Anyway, I'm too cramped to argue.

JD

ATX01 0313261

JACK: ALL RIGHT, THEN DROP IT.

DON: YOU DON'T HAVE TO GET HUFFY ABOUT IT, YOU KNOW.

JACK: ~~I'm~~ I'M NOT GETTING HUFFY!

DENNIS: HEY FELLOWS, BE QUIET. HOW DO YOU EXPRCT ME TO SLEEP HERE
BETWEEN YOU TWO?

JACK: I'm sorry, Dennis...Goodnight, Don.

(SLEEP MUSIC)

JACK: (SNORES TWICE...MUMBLES)

DENNIS: There he goes, Don...Every night it's the same thing---
snoring...and mumbling.

DON: Don't worry kid, we'll be home tomorrow.

JACK: (SNORES AND WHISTLES TWICE)

DENNIS: I'd like to punch him right in the nose.

JACK: (SNORES AND MUMBLES TWICE)

DENNIS: (VERY TOUGH) EHHHH, SHUT UP!

JACK: (SNORES TWICE)

DENNIS: Gee, I can't go to sleep.

DON: Well Dennis, why don't you try counting sheep?

DENNIS: Counting sheep?

DON: Yeah.

DENNIS: ^{full} Okay...One...two...three...four...five...six...no, that's a
sheep dog...seven...eight...nine...ten...

JACK: Gim... (SNORES AND WHISTLES TWICE)

(TRANSITION MUSIC)

(SOUND: TRAIN SLOWING DOWN)

ROY: LOS ANGELES...LOS ANGELES UNION STATION...YOUR LUGGAGE WILL
BE TAKEN TO THE CAB STAND.

(SOUND: TRAIN STOPS)

ATX01 031328Z

JACK: Well Mary, here we are...home at last.

ROY: Can I brush you off, Miss Livingstone?

MARY: Yes, please.

(SOUND: 5 SHORT BRUSHES)

MARY: *Thank you.*

ROY: Can I brush you off, Mr. Day?

DENNIS: Yes, please.

(SOUND: 5 SHORT BRUSHES)

DENNIS: Thank you.

ROY: Brush you off, Mr. Wilson?

DON: Please.

(SOUND: BRUSHING FOR LONG LONG LONG LONG TIME)

JACK: Now Don---

(SOUND: BRUSHING STOPS)

JACK: If you'll turn around, he can brush your back.

DON: Never mind.

ROY: Brush you off, Mr. Benny?

JACK: Yes, please.

(SOUND: 5 SHORT BRUSHES)

JD

ATX01 0313283

JACK: Thank you, Porter..here...

ROY: I'm sorry, I don't have change for that dollar, Mr. Benny.

JACK: I don't want change. Keep it..This dollar is for you...
Come on Mary.

(SOUND: FOOTSTEPS)

JACK: (HUMS) I LOVE THOSE DEAR HEARTS AND GENTLE PEOPLE---

MARY: Gee, it's good to be home, isn't it, Jack?

JACK: Yeah..let's go over here to the cab stand and---

JERRY: EXTRA..EXTRA..GET YOUR PAPER HERE..EXTRA..READ ALL ABOUT IT..
...JACK BENNY TIPS PORTER A DOLLAR!!

JACK: Gee, I knew it would be in the papers, but how did they get
it so soon?...Come on, Mary, everybody's staring at me.

MEL: (P.A.) TRAIN LEAVING ON TRACK FIVE FOR ANAHEIM, AZUSA, AND
CUCAMONGA.

JACK: OH BOY, EVEN HE SOUNDS GOOD.

(APPLAUSE & PLAYOFF)

JD

<<

ATX01 0313284

JACK: Ladies and Gentlemen, THE AMERICAN HEART ASSOCIATION, has set a goal of six million dollars to be used for research, for education and for community service. Heart disease is our greatest challenge because it takes more lives than any other illness, and causes tremendous disability.

DON: Yes, ladies and gentlemen .. won't you please help support the 1950 Heart Campaign. Send your contributions to Jack Benny, Box 500, New York City.

(APPLAUSE)

DON: Jack will be back in just a moment, but first

41
IR

ATX01 0313285

THE JACK BENNY PROGRAM
FEBRUARY 19, 1950
CLOSING COMMERCIAL

HIESTAND: Let your own taste and throat be the judge!

SHARBUFF: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike! And that's because ...

SHARBUFF: LS - MFT

LS - MFT

HIESTAND: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco.

SHARBUFF: Listen to what Mr. J. Coy Smith, an independent tobacco warehouseman from Greenville, North Carolina recently said -

EXPERT: I'm in my thirty-seventh year as a warehouseman. Down through the years I've seen the makers of lucky Strike buy fine tobacco -- light, ripe tobacco that makes mild, smooth smoking. I've smoked Luckies for thirty-one years!

HIESTAND: Millions of smokers, including the famous dancing star of stage and screen, Ray Bolger, take a tip from the experts and smoke Lucky Strike. Just recently, Mr. Bolger said ...

FS ,

ATX01 0313286

THE JACK BENNY PROGRAM
FEBRUARY 19, 1950
CLOSING COMMERCIAL (CONTINUED)

VOICE: Cigarettes, like dancing, must be smooth to be really enjoyable. Naturally, I go for Luckies' fine tobacco!

SHARBUTT: And for your own real deep-down smoking enjoyment, light up a Lucky!

HESTAND: Let your own taste and throat be the judge ... for smoothness and mildness, there's never a rough puff in a Lucky Strike! Get a carton today!

FS

A1X01 0313287

(TAG)

JACK: Well, Rochester, here we are at home .. The house looks good doesn't it?

ROCH: IT SURE DOES, BOSS.

JACK: I'm going up stairs, take a shower, shave, and get cleaned up.

ROCH: OKAY, BOSS..AND WHILE YOU'RE DOING THAT, I'LL UNPACK YOUR BAGS

JACK: No no, Rochester, don't touch those bags.

ROCH: WHY NOT?

JACK: As soon as I get cleaned up, I've gotta rush back to the railroad station.

ROCH: FOR WHAT?

JACK: I've gotta catch a train, I'm going back to Washington for ^{white dance} the Press Photographers Ball.

ROCH: BUT BOSS, THAT ^{don't} ~~MAKES~~ MAKE SENSE. IF YOU'RE GOING RIGHT BACK TO WASHINGTON, WHY DID YOU COME ALL THE WAY HOME FROM NEW YORK?

JACK: I told you .. to take a shower, there's a water shortage there...Have a cab here in fifteen minutes. *Goodnight, Claudette.*

(APPLAUSE AND MUSIC)

DON: Be sure to send your contributions to the 1950 Heart Campaign to Jack Benny, Box 500, New York City And be sure to hear Dennis Day in "A Day In The Life of Dennis Day" ... Stay tuned for the Amos 'n Andy Show which follows immediately ... THIS IS CBS ... THE COLUMBIA BROADCASTING SYSTEM.

LR

RTX01 0313288

THE JACK BENNY PROGRAM
produced for
THE AMERICAN TOBACCO CO.
by
BATTEN, BARTON, DURSTINE & OSBORN, Inc.

PRODUCT: LUCKY STRIKE CIGARETTES

DATE February 26, 1950
(Recorded February 20, 1950)

Network: CBS

Broadcast: 4:00 - 4:30 PM PST
Repeat: 9:30 - 10:00 PM PST

AS BROADCAST

RA-925

ATX01 0313289

PROGRAM #25
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, FEBRUARY 26, 1950

CBS

4:00 - 4:30 PM PST

(Transcribed Feb. 20, 1950)

RG

ATX01 0313290

THE JACK BENNY PROGRAM
FEBRUARY 26, 1950 (Recorded Feb. 20)
OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM ... *transcribed* presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: Yes, let your own taste and throat be the judge.

HIESTAND: For smoothness and mildness.....

SHARBUTT: There's never a rough puff in a Lucky Strike! And that's because ...

HIESTAND: LS - MFT

LS - MFT

SHARBUTT: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco that gives you smoothness and mildness.

RG

ATX01 0313291

JACK: I was so---What!.....Don, you mean?
DON: That's right, Jack,^{that's right} the meals don't cost you anything..it's included in your ticket.
JACK: How do you like that...
(SOUND: FOOTSTEPS)
DON: Jack, where are you going?
(SOUND: FOOTSTEPS STOP)
JACK: To the T.W.A. ticket office, somebody's gonna take me to dinner..I don't care who^s but some ^{is no body in goalla} --Oh, Hello, Mary.
MARY: Hello Jack..how was your flight back from Washington?
JACK: ~~th~~ Pretty good, pretty good.
MARY: Was it a nice smooth trip?
JACK: Fairly smooth, Mary, not bad at all.
MARY: You didn't get sick, did you? ^{you know}
JACK: No no, although, I did feel a little woosy^{eh?} going over the mountains.
MARY: Well, maybe you over-ate.
JACK: Over-ate? Mary, I just found out...Don told me.
MARY: Told you what?
JACK: Never mind, I'll explain it later.
DON: Well Jack, tell us how was the affair in Washington?...I'll bet it was pretty classy, eh?
JACK: Classy? Don, you've never seen anything like it..The people I met, it was positively thrilling.
MARY: Who was there, Jack?

RG

ATX01 0313292

JACK: Who was there! President Truman, Vice President Barkley, General Eisenhower, General Bradley, Secretary of the Treasury Snyder..everybody.

DON: *oh*, Jack, that must have been wonderful .. How did you feel when you met President Truman?

JACK: *President Truman* Well .. I didn't get to meet the President .. you see, on my way over to shake hands with him, I came face to face with Vice President Barkley.

MARY: Oh, then you met the Vice President.

JACK: Well, no .. Just as I was about to say "hello" to the Vice President, General Eisenhower came in..so naturally Mr. Barkley went over to greet him....And kids, what a guy that Eisenhower is..What a personality!..And so democratic,,he shook hands with everybody.

DON: Well, Jack, I certainly envy you ... years from now you'll be able to say, "I SHOOK HANDS WITH GENERAL EISENHOWER."

JACK: Well..you see, Don..when General Eisenhower and Vice President President Barkley were talking, I was going over to shake hands with him when in walked Dean Acheson..and naturally I couldn't ignore the Secretary of State.. He's really an *impressive man..He makes everybody feel so relaxed?..so at home.*

MARY: Well, I'm glad you got to meet Mr. Acheson.

JACK: Huh?

MARY: You did meet Dean Acheson, didn't you?

JACK: Well..when Mr. Acheson walked in, I rushed over to him and stuck out my hand.

RG

ATX01 0313293

DON: What did he do?

JACK: He handed me his coat so I hung it up...^{you know} It was an awkward situation.

DON: Well Jack, when Mr. Acheson handed you his coat, why didn't you tell him who you were?

JACK: I didn't want to embarrass him.

MARY: You didn't want to return the tip, either.

JACK: Yeah..Eisenhower gave me nothing... Anyway, it was a very exciting affair and I was certainly glad to be there.

MARY: Jack, do you mean to say that with all the important people who were there, you didn't get to meet anybody?

JACK: Didn't get to meet anybody! ... For your information, Sister, I spent most of the evening talking to David Quimby.

MARY: David..Quimby..who's he?

JACK: Well, if you don't know who David Quimby is, I'm not going to tell you..You oughta keep up on your national affairs, kid.

DON: Who else was therero, Jack?

JACK: Well..there was Air Secretary Symington..Senator Taft... Dr. Gallup..^{Don} and..Oh, I must tell you a funny thing..Last night after the dinner, Mr. Gallup was the first speaker, and he kept calling the President "Tom"..he just can't get over it. It's too bad you couldn't have--

DENNIS: Hello, Mr. Benny.

JACK: Oh hello, Dennis..I was just telling Don and Mary about Washington.

DENNIS: Washington?

RG

ATX01 0313294

JACK: Yes...I was the Master of Ceremonies at the White House
Photographer's Ball.

DENNIS: You horn in on everything, don't you?

JACK: I didn't horn in at all, I was invited..and you know who ~~the~~
was there?

DENNIS: Who?

JACK: President Truman, Vice President Barkley, General Eisenhower~

~~you~~ DENNIS: ~~Gee,~~ Mr. Benny, you're really important, aren't you?

JACK: (MODESTLY) Yes,^{we} I guess I am.

DENNIS: ~~uh~~ Don't be so modest..I'll bet you could go out^{now} and get your
own show.

JACK: Dennis..Dennis..I'd like to ask you a question.

DENNIS: Okay, sit down, kid.

JACK: I don't have to sit down..I just wanted to ask you one
~~question..who do you think is the star of this show?~~

~~DENNIS:~~ ~~That depends on who you ask.~~

JACK: Huh?

DENNIS: My mother thinks I am.

JACK: Well, this is getting me nowhere..so come on, star, let's
have your song

DENNIS: Okay.

(SOUND: KNOCK ON DOOR)
~~Just a minute.~~

JACK: COME IN.

(SOUND: DOOR OPENS)

RG

ATX01 0313295

MEL: Telegram for Jack Benny.

JACK: I'm Jack Benny.

MEL: Here you are.
Thank you.
(SOUND: DOOR SLAM)

JACK: HEY, BOY..BOY.
(SOUND: DOOR OPENS)

MEL: Yeah.

JACK: You didn't wait for *me to give you.*
wanted

MEL: The last time I ~~did~~, the office sent out a Saint Bernard.

JACK: What?

MEL: Before I got back, the brandy was twenty years old.

JACK: Never mind..Goodbye.
(SOUND: DOOR SLAM)

MARY: Jack, you dropped the telegram so I opened it..it's from Washington.
From

JACK: Washington? What does it say?

MARY: (READS) "DEAR JACK, I'M SORRY I DIDN'T GET TO TALK TO YOU LONGER, BUT I HAD THREE PEOPLE WAITING FOR A HAIR CUT..
SIGNED DAVID QUIMEY.

JACK: Hmm.

DENNIS: Who's he?

JACK: Never mind..sing your song...Mary, stop staring at me.

(APPLAUSE)

(DENNIS'S SONG -- "SCARLET RIBBONS")

(APPLAUSE)

RG

ATX01 0313296

(SECOND ROUTINE)

JACK: That was "Scarlet Ribbons" sung by Dennis Day..and very good
ladies and gentlemen.
Dennis.....And now, ladies and gentlemen, for our feature
attraction tonight, ~~we're~~ gonna do a very important sketch.
Dennis, you're gonna be in it..you too, Mary..and Phil..
Phil.. *What's the matter?*

PHIL: Just a minute, Quimby, I'm fixing up the music for the
sketch you're gonna do.

JACK: You're what, *Phil?*

PHIL: You heard me, I'm fixing up the music...right now I'm going
over the trombone player's part

JACK: You? You're going over the trombone player's part? You
don't know one note from another.

PHIL: Who has to know notes?

JACK: What?

PHIL: I'm going over it with a damp rag, he spilled beer on it.

JACK: Well, that you can do...Phil, why don't you get rid of
these fellows and get yourself another band?

PHIL: Get rid of my boys?...Frankie...Charlie...Cornelius?...Not
Jack? *Cornelius*?
Phil. *Not* on your life, Jackson. These boys have stuck to me through
thick and thin..the rough going...the one night stands...the
lean years.

JACK: Well Phil, that reminds me of something I've always wanted
to ask you...Why did you form an orchestra in the first
place?

PHIL: I had to, Dad.

JACK: Huh? *You had to?*

FS

ATX01 0313297

- PHIL: *I had to.* I wrote a little gem called, "That's What I Like About The South" and no other band would touch it. *with a fork you'd die at all - you know -*
- JACK: Well, in this case, Necessity was the Mother of Nausea..But seriously Phil, do you mean that all of your boys have been with you right from the start?
- PHIL: Yes sir, Jackson, and that's why I wish you'd quit picking on them. They're conscientious musicians..they worry a lot.
- JACK: Worry? *now take my drummer, Dennis up there -*
- PHIL: Sure. *Take Dennis, my drummer*. only three months ago he had a full head of hair.
- JACK: Only three months ago and he's that bald now? Phil, what was he so worried about?
- PHIL: They said something nasty about him in Downbeat.
- JACK: Oh, well, that's a shame.. You know, Phil...it's bad enough to be that bald, but why does he wax it?...Anyway *we have a very important* Phil..we have a *very important* sketch to do tonight, and you're in it.. You, Dennis, and Mary... Mary, will you hand me the scripts..they're under the table.
- MARY: Sure Jack, *there you are.*
- (SOUND--SNAP)
- MARY: Oh, damn it..
- JACK: What happened?
- MARY: My guitar broke. I better fix it.. Dennis, *turn around*.
- DENNIS: OKAY.

PS

ATX01 0313298

MARY: Phil, close your eyes.

PHIL: Okey.

MARY: Jacky, take off your glasses.

JACK: They're off, they're off. Hand me the script.

MARY: Here you are.

JACK: Thanks. AND NOW LADIES AND GENTLEMEN, WE REALLY HAVE A SURPRISE FOR YOU...FOR OUR FEATURE ATTRACTION TONIGHT WE'RE GOING TO DO OUR VERSION OF THAT THRILLING, RADIO MYSTERY SERIES, THE WHISTLER.

(TYMPANI -- BOOM BOOM)

GEORGE: (OFFSTAGE) (WHISTLES THEME)

JACK: Wait a minute.

GEORGE: (KEEPS WHISTLING)

JACK: Wait a minute..who are you?

BILL: (FLITTER MIKE) I AM THE WHISTLER...I walk by night...I influence the lives of innocent people...and sometimes I even drive them to murder.... (WALKS AWAY)

GEORGE: (WHISTLES THEME)

JACK: Well, I'm certainly glad you dropped in because tonight you can help me with the sketch we're gonna do.

MARY: Jack, Jack, who are you talking to?

JACK: That man...that man right there.

MARY: What man? I don't see anybody.

JACK: That man right there who was whistling.

DON: Whistling? I didn't hear anybody, Jack.

PS

RTX01 0313299

JACK: Are you kids crazy? I'm telling you there was a man standing right there. Dennis, you saw him, didn't you?

DENNIS: Yeah. He was kind of a mysterious looking fellow with a brown suit, and a scowl on his face.

JACK: That's right, that's right! And what was he whistling?

DENNIS: Dear Hearts and Gentle People.

JACK: He was not. It was The Whistler's theme song.

MARY: Jack, what's the matter with you? You didn't see anybody and neither did Dennis.

JACK: Well, I thought I did. Maybe it's because I've got my mind all wrapped up in the play we're gonna do. Now Mary, in this--

(SOUND: PHONE RINGS)

JACK: Now who can that be?

(SOUND: RECEIVER DOWN)

JACK: Hello?

ROCH: HELLO BOSS, THIS IS ROCHESTER.

(APPLAUSE)

JACK: Rochester, how many times have I told you not to call me in the middle of a program.

ROCH: BUT BOSS, I HAD TO CALL YOU. I'VE GOT SOMETHING I THINK YOU'LL LIKE.

JACK: What's that?

ROCH: WELL, YOU WON'T BELIEVE ~~IT~~ ^{THE} BUT THIS AFTERNOON I SAT DOWN AND WROTE A COMMERCIAL.

JACK: You wrote a commercial?

FS

ATH01 0313300

ROCH: YES BOSS...AND I LIKED IT SO MUCH I GOT OUT YOUR RECORDING MACHINE AND MADE A RECORD OF IT.

JACK: No kidding...Well, let's hear it.

ROCH: OKAY...JUST A MINUTE...LISTEN TO THIS.

FS

ATK01 0313301

ROCH: YES BOSS...AND I LIKED IT SO MUCH I GOT OUT YOUR RECORDING MACHINE AND MADE A RECORD OF IT.

JACK: No kidding...Well, let's hear it.

ROCH: OKAY...JUST A MINUTE...LISTEN TO THIS.

FS

R1X01 0313302

(INTRO)

ROCH: GRAB YOUR COAT AND GET YOUR HAT
LEAVE YOUR WORRIES ON THE DOORSTEP
JUST DIRECT YOUR FEET
TO THE LUCKY SIDE OF THE STREET
LIGHT AN L.S.M.F.T.
AND YOU'LL NEVER HAVE A ROUGH PUFF
LIFE CAN BE SO SWEET
ON THE LUCKY SIDE OF THE STREET.
JUST LET YOUR TASTE TELL YOU WHY
LUCKY STRIKE YOU SHOULD BUY
AND YOU'LL SAY "ME OH MY"
WHAT SMOOTHNESS AND MILDNESS
YES IT'S L.S.M.F.T.
LUCKY STRIKE MEANS FINE TOBACCO
JUST DIRECT YOUR FEET
smoky
TO THE ~~LUCKY~~ SIDE OF THE STREET.

(ORCHESTRA)

ROCH: WHAT ~~SMOOTHNESS~~ *mildness* *smoothness* AND ~~MILDNESS~~
YES IT'S L.S.M.F.T.
LUCKY STRIKE MEANS FINE TOBACCO
JUST DIRECT YOUR FEET
TO THE LUCKY
I SAID THE LUCKY
I MEAN THE LUCKY SIDE OF THE STREET.

(APPLAUSE)

TK

ATX01 0313303

(THIRD ROUTINE)

JACK: Rochester, that was wonderful...but tell me...how did you happen to sit down and write a commercial off by yourself?

ROCH: WELL BOSS, I'VE BEEN WITH YOU FOURTEEN YEARS NOW; I HAVEN'T TALKED TO YOU.

JACK: Uh-huh.

ROCH: WELL, IN ALL THE FOURTEEN YEARS TODAY WAS THE FIRST TIME I EVER FINISHED MY WORK AND HAD TWENTY MINUTES TO SPARE.

JACK: Uh-huh.

ROCH: AND I TELL YOU I JUST SITTIN' HERE DOIN' NOTHIN'.

JACK: Uh...well Rochester, that's ridiculous...if in the next fourteen years you find twenty minutes off, take it...relax...go somewhere.

ROCH: I WILL, I WILL. I thought you'd like it.

JACK: Goodbye, Rochester.

ROCH: GOODBYE.

(APPLAUSE)

(SOUND: RECEIVER DOWN)

JACK: Gee, fellows, I wish you could've heard the wonderful commercial Rochester sang to me over the phone.

DON: Can we use it on the program sometime?

JACK: Sure...it's great...Now where were we?

PHIL: You were getting ready for the play, Jackson.

JACK: Oh yes...Ladies and gentlemen, we now offer you our version of that blood-curdling thrilling radio murder mystery "The Whistler".

(TYMPANI--BOOM BOOM)

(JACK PLAYS THEME SONG ON VIOLIN)

TK

ATX01 0313304

JACK: (FILTER) I AM THE FIDDLER... I PLAY BY NIGHT...I INFLUENCE THE LIVES OF INNOCENT PEOPLE...I EVEN DRIVE THEM TO MURDER... (MANIACAL LAUGH)...LET ME TAKE YOU TO THE HOME OF MR. AND MRS. PARK...GWENDOLYN AND GRIFFITH...AS WE LOOK IN ON THEM, ^{Y/Y} ~~WE~~ MORNING, AND THE SUN IS COMING THROUGH THE WINDOW.

(SOUND: GLASS CRASH)

JACK: NOTHING CAN STOP THAT CALIFORNIA SUN ... MR. AND MRS. PARKS ARE HAVING BREAKFAST. THEY ARE HAPPY...BUT NOT FOR LONG... HEH HEH HEH. FOR I AM THE FIDDLER.

(~~INTRODUCED~~)

JACK: (PLAYS VIOLIN THEME)

(SOUND: RATTLING OF DISHES)

DENNIS: Gosh, Gwendolyn, this is a wonderful breakfast. I'm sure glad I'm married to you.

MARY: So am I, Griffith.

DENNIS: Where are the children?

MARY: We have no children.

DENNIS: Oh...then who is that ~~who always brings me~~ ^{brings} my slippers?

MARY: Our cocker spaniel.

DENNIS: Oh...the money I've wasted to have his teeth straightened.

MARY: Griffith, I have a surprise for you. My mother is coming to live with us.

DENNIS: Oh bully, that's wonderful!

JACK: HEH HEH HEH HEH...SEE, THEY'RE HAPPY, BUT I'LL CHANGE THAT.

TK

ATX01 0313305

DENNIS: Gwendolyn, when is your dear, darling mother coming?

MARY: Tomorrow.

DENNIS: ^{Oh} I'm glad you told me in time. Now I can buy her a present...
I wonder what I should give her...

JACK: WHY DON'T YOU GIVE HER A HIT ~~IN~~ THE HEAD?

DENNIS: No, Gwen...your father gave her that last year.

MARY: What did you say, Dear?

DENNIS: I just answered your question.

MARY: But I didn't say anything.

DENNIS: Oh, I thought you did...

JACK: YOU SEE... I HAVE THEM CONFUSED ALREADY.

DENNIS: Well, I better finish my breakfast.

MARY: Yes....here's a great big bowl of cereal....wait, I'll
pour the cream on it for you.

(SOUND: POURING OF CREAM....SLIGHT PAUSE...THEN
MILLIONS OF POPPING, CRACKLING AND
TINKLING NOISES)

MARY: ...^(PAUSE) You can take your fingers out of your ears
now, they've stopped crackling. Now eat your cereal.

(SOUND: GUN SHOT)

DENNIS: Gee, that was a stubborn little one wasn't it?

MARY: ^{WY} It certainly was, darling.

JACK: DARLING...DARLING...COME ON, COME ON, SLUG HER WITH
SOMETHING...I'VE GOT OTHER HOMES TO BREAK UP...

MARY: What did you say, Griffith?

DJ

ATX01 0313306

DENNIS: I didn't say anything -- my mouth was full of the Breakfast of Champions.

MARY. Oh yes, that's why you're so strong, and powerful, and
masculine, and—

(DRAINED TURNED AROUND)

MARK: Stop looking around I'm talking to you.

DENNIS: Oh, I thought you were talking about your mother.

MARY: "She won't be here till tomorrow."

DENNIS: Well, I better finish my breakfast and hurry to the office....

JACK: YES, GRIFFITH..HURRY TO YOUR OFFICE...WHILE YOUR WIFE,
GWEN WAITS AT HOME FOR HER SWEETHEART, THE MILKMAN... *she*
SHE A-DOHRS HIM...(DIRTY LAUGH) LOOK, HE'S COMING UP THE
WALK NOW.

PHIL: (SINGS) Won't you come with me to Alabamy, there we'll
meet my dear old mammy, she's ~~singin'~~ ~~singin'~~
~~beautifull~~

JACK: EHHHHH..SHUT UP! THAT SONG DRIVES ME NUTS....ALL RIGHT
KNOCK ON THE DOOR ... SHE'S WAITING FOR YOU.

(SOUND: KNOCK ON DOOR...DOOR OPENS)

PHL: Hello, Baby.

MARY: (OOMPHY) Hello, Clyde. I've been waiting for you...come on in.

PHIL: Wait a minute, I gotta get rid of this milk.

MARY: Why don't you drink it.

PHIL: Who, me?

DJ

ATX01 031330Z

JACK: GO AHEAD, DRINK IT..IT'LL BE GOOD FOR THAT POOL TABLE COMPLEXION...WITH THOSE SIDE POCKETS UNDER YOUR EYES.

PHIL: Come here, baby,^{pucker up} give me a kiss.

MARY: Yes, Clyde.

Phil: ~~you know~~

(PHIL KISSES MARY)

MARY: ~~(SHE VERS)~~ Oooooooooooooooh

PHIL: [✓] Really thrilled you, eh, Baby?

MARY: No, you're holding that cold milk bottle on my back.Oh, Clyde, you're so wonderful....Kiss me again.

JACK: YOU SEE, SHE'S CRAZY ABOUT CLYDE...EVERYBODY'S CRAZY ABOUT CLYDE..BUT I'M THE ONE THEY INVITED TO WASHINGTON (MANIACAL LAUGH)

PHIL: ^{Gum} Gee, I wonder what your husband would say if he caught you kissing me, his best friend.

MARY: I'd tell him you're congratulating me on my birthday.

PHIL: But you've told him that twenty-eight times this year.
^{Gum &} Isn't he getting wise?

MARY: No, but he's getting mad, buying me all those presents..
Gee, Clyde...you and I could be so ^{happy} together.

PHIL: Happy?

MARY: ~~I've gotta stop watching television~~ - Oh Clyde, if it weren't for my husband, ~~everything would be ideal~~.

JACK: AH - NOW YOU'RE ON THE RIGHT TRACK....WELL...GO AHEAD...WHY DON'T YOU KILL YOUR HUSBAND.

MARY: Clyde! I just got an idea.

PHIL: So did I.

MARY & PHIL: Let's kill Griffith!

GM

ATX01 0313308

MARY: It must be love, we said it together.

JACK: THAT'S IT, THAT'S IT...NOW WE'RE GETTING SOMEWHERE....GO AHEAD...KILL HIM, KILL HIM.

MEL: (BARKS)

JACK: YOU SHUT UP...AND TAKE THOSE BRACES OFF YOUR TEETH.

PHIL: (MYSTERIOUS) Gwen, I know ~~just~~ how to kill your husband...
~~We'll take him down to the Union Station and throw him under the wheels of a train.~~
~~How?~~
~~Not at the Union Station, where lots of people will see us.~~
~~So what...they'll think it's a stunt for freedom.~~
~~Consequences?~~
~~It's open a window and snap him to death.~~

MARY: No no, Clyde, I have a better way....When he comes home, you hide in the closet...when he hangs up his coat, you can strangle him...and no one will ever know.

JACK: NO ONE WILL EVER KNOW...EXCEPT ME (DIRTY LAUGH)...FOR I AM THE FIDDLER. (PLAYS THEME...HITS CLINKER...PLAYS THEME AGAIN...HITS CLINKER AGAIN AND IMMEDIATELY GOES INTO VIOLIN LESSONS).

(MYSTERIOSO CHORD)

JACK: AND NOW IT'S EVENING...THE OFFICE IS CLOSED AND GRIFFITH, THE UNSUSPECTING HUSBAND IS WALKING HOME WITHOUT A CARE ON HIS MIND. ~~THEY'RE AN OPEN MARSH AND HE DROPS UP ON IT.~~

(SOUND: 5 EQUESTERS, SLOW WHISTLE DOWN, CHURNING OF WATER)

JACK: ~~HE IS SWIMMING HOME WITHOUT A CARE ON HIS MIND.~~

(SOUND: TAPPING OF WATER CONTINUES, BUBBLED SCENE)

GM

ATX01 0313309

DENNIS: Gee, it'll be nice to get home to my loving wife, Gwendolyn..
I feel sorry for her..she's alone all day.

JACK: ARE YOU SURE SHE'S ALONE?

DENNIS: Of course I'm sure...about twice a week our best friend,
Clyde drops in..but that's only on her birthday.

JACK: HER BIRTHDAY?

DENNIS: Yeah, I'm three presents behind this month already. What's
the matter with me. I'm acting silly talking to myself.

JACK: LOTS OF MEN TALK TO THEIR WIVES WHEN THEIR WIVES ARE IN LOVE
WITH ANOTHER MAN. AND CLYDE IS THERE.

DENNIS: Any man can be in love with his wife...especially when he's
were married. he was our best man.

JACK: YES, AND AFTER THE CEREMONY...YOUR WIFE KISSED HIM, REMEMBER?

DENNIS: BUT ALL BRIDES KISS THEIR HUSBANDS ON THE WEDDING DAY.

JACK: FOR SEVEN OR EIGHT HOURS?

DENNIS: It was either that or pay the pink bill...Gee, what's wrong
with me? It's the way I keep talking to myself...I hope my other
sponsor doesn't hear me? Anyway, I know that my wife doesn't
see Clyde any more.

JACK: Don't be a fool. Your wife is in love with Clyde.
OH, SHE DOESN'T, EH? THEN HURRY HOME...YOU'LL FIND THEM
TOGETHER.

DENNIS: All right, I'll go home and see for myself...Gee, I better
be prepared....(SINGS) Happy birthday to you...Happy
birthday to you....

(MYSTERIOUS MUSIC)

GM

ATX01 0313310

JACK: YOU SEE WHAT I MEAN...HERE ARE THREE INNOCENT PEOPLE AND I HAVE PLANTED THE SEED OF SUSPICION, ~~AND UNDER THIS CALIFORNIA~~
~~SUN IT WILL~~ SOON GROW INTO MURDER...AIN'T I A STINKER?

(SOUND: KNOCK ON DOOR)

JACK: Oh, Pardon me ... COME IN.

(SOUND: DOOR OPENS)

MEL: Mr. Benny?

JACK: Yes.

MEL: I'm from TWA, here's a sandwich and keep your big mouth shut.

JACK: Thank you.

JACK: ~~SEND IT TO SAMMY THE ENUMERATOR, HE NEEDS IT...~~ AND NOW TO GET BACK TO OUR STORY...CLYDE IS HIDING IN THE CLOSET, AND GRIFFITH IS ABOUT TO ENTER THE HOUSE.

(SOUND: DOOR OPENS)

MARY: Darling, you're home early.

DENNIS: Yes, Gwendolyn, ~~I ever had time for a swim,~~

JACK: STOP STALLING...ASK HER ABOUT CLYDE...GO ON, ASK HER.

DENNIS: Huh?

JACK: ASK HER ABOUT CLYDE.

DENNIS: Darling, was Joe here?

JACK: NOT JOE...THAT WAS YESTERDAY...IT'S CLYDE TODAY...NOW COME ON, GRIFFITH, COME ON...YOU'VE GOTTA GET MURDERED...AND HURRY OR WE'LL BE IN THE MIDDLE OF AMOS 'N' ANDY.....GO ON...GO ON, OPEN THAT CLOSET DOOR.

DENNIS: No no...I don't want to...I'm afraid.

GM

ATX01 0313311

JACK: COME ON...COME ON...DON'T BE A COWARD...OPEN THAT CLOSET DOOR.

DENNIS: NO NO!

JACK: GO ON, ~~GO ON~~, PUT YOUR HAND ON THAT KNOB..(SOUND: KNOB RATTLE
THAT'S IT...NOW TURN IT.. (SOUND: KNOB TURNS) GOOD...NOW OPEN
THE DOOR.

(SOUND: DOOR OPENS)

PHIL: (SINGS) Won't you come with me to Alabama,
There we'll meet my ~~dear~~ old Mammy--
She's frying eggs --

(SOUND: TWO SHOTS)

PHIL: Ooooooooooh,

(SOUND: BODY THUD.)

MARY: GRIFFITH,.GRIFFITH, YOU SHOT HIM!

DENNIS: NO NO, GWEN, I DIDN'T SHOOT HIM.

MARY: WELL, SOMEBODY DID...I WONDER WHO.

JACK: HEH HEH HEH HEH..

(PLAYS FIDDLER THEME ON VIOLIN)

(SOUND: CLINK OF COIN IN CUP)

JACK: Thank you.

(GOES ON PLAYING ENDING WITH CHORD WITH ORCHESTRA)

(APPLAUSE AND PLAYOFF)

GM

ATX01 0313312

~~JACK~~ Ladies and gentlemen, the chief hope of our country is to divide the United States along racial and religious lines, and thereby conquer us. Let's not spread prejudice. A divided America is a weak America. Through our behaviour we encourage the respect of our children and make them better neighbors to all races and religions. Remind them that being good neighbors has helped make our country great and kept her free. Thank you.

(APPLAUSE)

DON: Jack will be back in just a moment, but first....

GM

ATX01 0313313

THE JACK BENNY PROGRAM
FEBRUARY 26, 1950 (Recorded Feb. 20)
CLOSING COMMERCIAL

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike! And that's because ...

SHARBUTT: LS - MFT

LS - MFT

HIESTAND: Lucky Strike means fine tobacco ... fine, light,
naturally mild tobacco.

SHARBUTT: Listen to what Mr. Al Rodgers, an independent tobacco
auctioneer from Robersonville, North Carolina, recently
said -

EXPERT: Year, after year, I've seen the makers of Lucky Strike
buy fine, prime, ripe tobacco - tobacco that's just right
for mild, good smoking. I've smoked Luckies for ten
years!

RG

ATX01 0313314

THE JACK BENNY PROGRAM
FEBRUARY 26, 1950 (Recorded Feb. 20)
CLOSING COMMERCIAL (CONTINUED)

HIESTAND: Millions of smokers, including the famous screen star,

Hedy Lamarr, take a tip from the experts and smoke

Lucky Strike! Just recently the glamorous Hedy said -

WOMAN: A good cigarette is like a good movie -- always

enjoyable. That's why it's Luckies for me.

SHARPUTT: For your own real, deep-down smoking enjoyment, light
up a Lucky!

HIESTAND: Let your own taste and throat be the judge ... for
smoothness and mildness there's never a rough puff in
a Lucky Strike! Get a carton today!

RG

ATX01 0313315

(TAG)

JACK: Ladies and gentlemen, we'll be with you again next Sunday night, when we will have as our guest a very famous daughter of a very famous father, Miss Sara Churchill. Goodnight, folks.

(APPLAUSE AND MUSIC)

ANNOUNCER: Be sure to hear Dennis Day in "A Day In The Life Of Dennis Day" ... Jack, Mary, Dennis, Don, Phil and Rochester came to you transcribed ... Now stay tuned to Amos 'n Andy which follows immediately over most of these same CBS stations ... THIS IS CBS ... THE COLUMBIA BROADCASTING SYSTEM.

ATX01 0313316

THE JACK BENNY PROGRAM

produced for

THE AMERICAN TOBACCO CO.

by

BATTEN, BARTON, DURSTINE & OSBORN, Inc.

AS BROADCAST

PRODUCT: LUCKY STRIKE CIGARETTES

DATE MARCH 5, 1950

Network: CBS

Broadcast: 4:00 - 4:30 PM PST

Repeal: 9:30 - 10:00 PM PST

RA-925

ATX01 0313317

A1X01 031331B

PROGRAM #26
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, MARCH 5, 1950

CBS

4:00 to 4:30 PM PST

GS

ATX01 0313319

THE JACK BENNY PROGRAM
SUNDAY, MARCH 5, 1950
OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM ... presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: Yes, let your own taste and throat be the judge!

HIESTAND: For smoothness and mildness

SHARBUTT: There's never a rough puff in a Lucky Strike! And that's because ...

HIESTAND: LS - MFT

LS - MFT

SHARBUTT: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco that gives you smoothness and mildness.

HIESTAND: And no wonder, for years Lucky Strike has maintained America's largest and most complete cigarette research laboratory. Prior to the auctions, the buyers for Lucky Strike send sample tobacco leaves from all tobacco growing areas to this great laboratory for scientific analysis -- to help determine which tobaccos are really fine.

FH

ATX01 0313320

THE JACK BENNY PROGRAM
SUNDAY, MARCH 5, 1950
OPENING COMMERCIAL (CONT'D)

SHARBUTT: And this is only one phase of the constant research that helps guarantee smoothness and mildness in every single Lucky Strike you smoke.

HIESTAND: So smoke a Lucky! Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness, there's never a rough puff in a Lucky Strike -- so round, so firm, -- so fully packed -- so free and easy on the draw. Make your next carton Lucky Strike!

FH

ATX01 0313321

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY, WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS THULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: AND NOW, LADIES AND GENTLEMEN, ONCE AGAIN IT IS MY PLEASURE TO INTRODUCE THE STAR OF OUR SHOW. AND SINCE TODAY IS MARCH THE FIFTH --

PHIL: How do you do, ladies and gentlemen, this is Phil Harris, the one and only ---

JACK: Phil! .. Phil! .. That introduction was for me.

PHIL: Oh, I'm sorry, Dad, but when Donsy said fifth, I just naturally opened my mouth.

JACK: Well, cork it up again and sit down. Continue, Don.

DON: YES, LADIES AND GENTLEMEN, THIS IS THE MONTH OF MARCH, AND AS YOU ALL KNOW, MARCH COMES IN LIKE A LION, AND GOES OUT LIKE A LAMB, AND HERE HE IS...JACK BENNY!

JACK: ~~Wait a minute~~

(APPLAUSE)

JACK: *thank you*
Jack
Thank you, thank you..this is Jack Benny talking. And Don, sonny boy, for your information, the word is lamb, not ham.

DON: I know, Jack, I was only trying to be cute.

JACK: Well, Don, when I want something your size to be cute, I'll get an elephant that toe dances .. So the next time you---

MARY: Oh, Jack, let's not start off the program with an argument.

GS

A1X01 0313322

JACK: Mary, please...I'm admonishing Don for being overly facetious..Hm, that new writer I've got is working out swell...Anyway, Don, there are more interesting things to talk about in the month of March.

DON: *Oh*, You're right, Jack, I guess I could have talked about March 21st.

JACK: Yes, that's the first day of Spring.

DON: Or March 17th,

JACK: That's St. Patrick's Day.

MARY: Or March 15th,

JACK: That's..yipe ... Mary! Don't make me nervous.

PHIL: Hey Jackson, what's so exciting about March ^{the} 15th?

JACK: Well, since you don't seem to know,^{Phil} I'll tell you. March 15th is the day you pay your income tax.

PHIL: Income tax?..What's that?

JACK: Phil, income tax is a portion of a man's salary that is sent to the government to help the financial support of the country.

PHIL: Gee, this is interesting.

JACK: Certainly. As a matter of fact, when a man receives a salary check, it already has a basic deduction of twenty per cent.

PHIL: Twenty per cent?

DON: That's one fifth.

PHIL: How do you do, ladies and gentlemen, this is Phil Harris, the one and only---

JACK: Phil! *Phil*.

WD

RTX01 0313323

- PHIL: Sorry, Dad, it slipped out sub-consciously.
- JACK: Well go sit down. Anyway, if I'm gonna discuss income tax, I should talk to Alice, not to one of her dependents.
- MARY: ~~Ok~~ Jack, why do you keep insulting Phil like that. You treat him like he's a nobody and he's got a lot of talent.
- PHIL: Tell 'im, Livvy, ~~tell him~~ *say it on him*.
- MARY: He has a great personality and a lot of charm.
- PHIL: Loaded with it.
- MARY: He even writes his own songs and leads a band.
- PHIL: Keep talkin', Bon Ami, you ain't scratched the surface yet.
- MARY: He also sings and makes records.
- PHIL: (SINGS) WON'T YOU COME WITH ME TO ALABAMMY
LET'S GO SEE MY DEAR OLD MAMMY--
- MARY: And not only that....he... he...he....
- JACK: What's the matter?
- MARY: Just talking about him made me sick.
- JACK: I know what you mean, Mary.... *look kids - say you had a lot to do today -- didn't you? look kids - let's not waste any more time.* Now look, kids, ~~let's not~~ *friend* ~~let's~~ I wanna see that everything is right before our guest star arrives. As you know, we're going to be honored today by the presence of one of England's most famous daughters, Miss Sarah Churchill.
- DON: *ah* She's the daughter of Winston Churchill, isn't she?
- JACK: Yes, Don, and when she gest here, I want everybody on their good behavior. In fact, I made a few notes on that subject. Mary, did I give you the paper with the notes on it?
- MARY: Yes Jack, here it is.

WD

ATX01 0313324

JACK: Good.. Read it, will you?

MARY: Okay... (READING) To the boys in the orchestra. If the musical arrangement calls for the trombone section to be muted..please hold a derby in front of the horn instead of stuffing your socks into it.. And to those who have no tuxedos..keep your coats buttoned so the bibs to your overalls don't show. And, third, while Miss Churchill is on stage, do not sit there reading your racing forms!

JACK: That's right.

PHIL: Not even one time down there, I mean, when it comes to humor, you know what I mean? Hoppe.

JACK: Phil, with Hoppe to poor prayer.

MARY: I knew I was like him some way.

JACK: Yes, yes... and another thing, kids, when Miss Churchill arrives, I want everybody to stand up. Now come on, let's rehearse it once. Everybody including the orchestra.. stand up.

(SOUND: MOVEMENT OF CHAIRS, SCUFFLE OF FEET)

(BAND STANDS UP) Very good -- now.

JACK: Very good. Sit down.

(BAND SITS DOWN)

JACK: Now Mary, you're the only girl in the cast, so I think it's up to you to

(SOUND: KNOCK ON DOOR)

JACK: Oh oh, that must be Miss Churchill now. Come on, everybody up, up, up! up!

(SOUND: MOVEMENT OF STANDING)

(BAND STANDS UP)

WD

ATX01 0313325

JACK: *Shake it*...
Good. Good.

(SOUND: KNOCK ON DOOR)

JACK: (SWEETLY) COMING...COMING.

(SOUND: FIVE FOOTSTEPS...DOOR OPENS)

DENNIS: Hello, Mr. Benny.

JACK: Hmmm. Come on ~~in~~, kid.

DENNIS: Why is everybody standing up?

JACK: That's to show respect.

DENNIS: It's about time, I've got two shows, you know.

JACK: *Sit down boy, will you*... Dennis, for your information, we were expecting Miss Sarah Churchill.

DENNIS: Who's she?

JACK: Who's she?...Miss Churchill is not only a great actress, but she also happens to be the daughter of Winston Churchill.

DENNIS: Who's he?

JACK: *Who's he?* Dennis...Dennis...think back to the years of the war.

DENNIS: Okay.

JACK: Now, who was it who went from London to Casablanca, then the next thing you heard, he was in Paris, Teheran, Yalta, and Potsdam? Now who was it?

DENNIS: Bob Hope.

JACK: Yeah ~~yeah~~; and Jerry Colona was in the House of Lords. Anyway, since Bob Hope's daughter, Sara Churchill hasn't arrived yet, let's have your song. *will you*.

DENNIS: Okay.

(APPLAUSE) "Blossoms On The Bough"

(DENNIS'S SONG... "~~MUSIC, MUSIC, MUSIC.~~")

(APPLAUSE)

ATX01 0313326

(SECOND ROUTINE) "Pleasant On The Beach"

JACK: That was "~~Music, Music, Music~~" sung by Dennis Day. And Dennis, that was wonderful, absolutely wonderful. And you wanna know something, kid?

DENNIS: What?

JACK: I don't mind praising you and giving you compliments because you haven't got a head for it to go to.

DENNIS: Thank you.

JACK: And now.. Oh, kids, I almost forgot. When Miss Churchill gets here, I'm gonna invite her over to my house for dinner this evening and I want you all to come.

PHIL: Well, it's about time, Jackson. I haven't had dinner at your house since ^{the} September 10th.

JACK: Now wait a minute, Phil, it hasn't been that long since you've had dinner at my house.

PHIL: It was September 10th and I've got the cancelled check to prove it.

JACK: Gosh, how time flies...Anyway kids, don't forget to be at my --

(SOUND: KNOCK ON DOOR)

JACK: Oh oh, that must be Miss Churchill now. All right, everybody, up, up, up!

(SOUND: STANDING UP)

(BAND STANDS UP)

(SOUND: KNOCK ON DOOR)

WD

RTK01 0313327

JACK: (SWEETLY) COMING, COMING.

(SOUND: FIVE FOOTSTEPS...DOOR OPENS)

JACK: Well..Hello, Miss Churchill.

SARAH: Hello, Mr. Benny.

(APPLAUSE)

JACK: Come in, Miss Churchill, come in.

(SOUND: DOOR CLOSES)

SARAH: Mr. Benny, why is the orchestra standing up?

JACK: Well, I thought it was kind of a nice thing to do.
at least - thank you -

SARAH: ~~Oh...but say,~~ that chap in the Shakespearian costume is rather cute.

JACK: Shakespearian costume?

SARAH: Yes, that fellow at the drums. He's wearing tights.

JACK: Tights? Oh my goodness, Sammy forgot his pants...Sit down, gentlemen, and fast.

(BAND SITS DOWN) *miss --*

JACK: Well, Miss Churchill, it's really swell seeing you again. The last time I saw you was during my visit to London.

SARAH: That's right.. You were appearing at the Palladium Theatre.

JACK: Yes.. and you know, I never did get a chance to thank you.. it was nice of you to come back stage to see me.

SARAH: It was nice of you to ask me.

JACK: And it was nice of you to attend my opening.

SARAH: It was nice of you to sell me *the* ticket.

JACK: Yes, yes...But geo, I was thrilled in London...all those historical sights there..Buckingham Palace, Westminster Abbey, Piccadilly Circus, The Leaning Tower of Pisa...the Changing of *the*

SARAH: Mr. Benny---

ATK01 0313328

JACK: The -- Huh?

SARAH: The Leaning Tower of Pisa is in Italy.

JACK: Oh...Well, doesn't it lean over into London a little?^{just you know}? maybe a teensy weensy?

SARAH: I'm afraid not.

JACK: ~~You know~~...Well, live and learn, I always say...(SILLY LAUGH)..

Oh, oh, Miss Churchill, I'd like you to meet the members of my cast...You remember Mary..you met her in London.

MARY: Hello, Miss Churchill.

SARAH: Hello, Mary...and please, everybody call me Sarah.

JACK: *huh*, Thank you..And Sarah, this is my orchestra leader, Phil Harris. I'm sure you remember him..he also appeared with us at the Palladium.

SARAH: Oh yes..Old Ham Hocks and Turnip Greens.

PHIL: That's me.

JACK: He's proud of it yet...Now Sarah..this is my announcer, Don Wilson.

SARAH: It's nice meeting you, Mr. Wilson.

DON: *oh*. I'm thrilled, Miss Churchill..and I'd like to take this opportunity to tell you that I've always been a great admirer of your father.

SARAH: *huh*, Thank you.

MARY: In fact, we all admire your father.

JACK: That's right, Mary.

PHIL: What does he do?

JACK: Phil!

VR

ATX01 0313329

PHIL: I didn't say nothing wrong..what does he do?

SARAH: He's a painter.

JACK: Very good, Sarah, but on him it was lost...Now let's see..
oh yes, there's just one more member of the cast I'd like
you to meet...This is our singing star, Dennis Day.

SARAH: *H*ello, Dennis.

DENNIS: (ENGLISH ACCENT) How do you do, Miss Churchill. *Awfully*
poly ~~good~~ of you to guest ~~star~~ on our little wireless jamboree
today. Yoiks, ~~what~~ ^{bubble and} ~~he~~ ^{and a} penny a pitch.
^{Dennis}

JACK: (SWEETLY) Now Dennis, be sensible or I'll have to
admonish you for being facetious.

DENNIS: What does that mean?

JACK: I'm gonna crush your head like an egg! ... So watch it, kid.

MARY: By the way, Sarah, are you enjoying your stay in America?

SARAH: Very much ~~so...only...went...~~ there are certain things
that still puzzle me.

MARY: Puzzle you? What are they?

SARAH: Well, your movies, for instance...Last night I went to see
a very ~~entertaining~~ ^{funny} picture called, "Francis". It's an
amazing story about a talking mule.

JACK: A talking mule? That is amazing.

SARAH: Yes, such grammar!

JACK: Grammar?
such ..

PHIL: I know exactly what you mean..I seen Francis, and once
when that mule was talking, instead of the past perfect
tense he used the past indicative and wound up with a
dangling participle.

VR

ATX01 0313330

SARAH: *well now* That's very interesting, Mr. Harris...are you a student of Grammar?

PHIL: Yes ma'am..there ain't nothin' I don't know about English.

JACK: *Naaaaa*.well, Sarah, now that you've paid us the compliment of being with us today, is there anything we can do to entertain you?..Is there anything you'd like to see...one of our sketches, or...well, anything?

SARAH: Well Jack, I've always listened to your program, and years ago you used to do western sketches in which you played the part of Buck.Benny.

JACK: Uh huh.

SARAH: *well* I always enjoyed those so much. Would it be possible for you to do one today?

JACK: You mean Buck Benny rides Again? Why certainly..Gosh, we haven't done that for so long it would be fun for us, too.

SARAH: *So you* Well, do you think you could find a part in it for me?

JACK: You...in a Western?..Playing the part of a cowgirl?

SARAH: *Really* Jack, I think I could do it so well you wouldn't even have to admonish me.

JACK: Admonish you?

SARAH: Yes, you've been using that word as though it were something new.

JACK: Well, it is to me..you see, I have a new writer...But there is a part in the sketch of a school marm that I think you would enjoy doing.

SARAH: Oh, I'm sure I will.

VR

ATX01 0313331

MARY: Sarah, I've been meaning to ask you...for being a guest on
~~Jack's program, is he~~ ~~the program~~ Jack paying you in dollars or pounds?

SARAH: Well, to be frank, Mary, when I brought up the subject of
money, Jack said we could settle that after the show.

MARY: Oh Brother!

SARAH: Why, what's wrong?

MARY: Now you're going to find out what your father meant by
"Blood, Sweat, and Tears."

JACK: Mary, stop that! If we're going to do our sketch, let's
get started.. Now come on, Don, you set the scene ^{there} and we'll--

MEL: Mr. Benny, have you got a part for me in it?

JACK: Huh?....Oh, Mel Blanc....Now let's see....Yes Mel, I may
have a part for you but it won't be very important.

MEL: Oh, I don't care, I'll do anything. Really, Mr. Benny,
I don't care.

JACK: Fine, fine...Now Don, set the scene so we can --

(SOUND: PHONE RINGS)

JACK: ~~ah~~ Excuse me.

(SOUND: RECEIVER UP)

JACK: Hello?

ROCH: HELLO, MR. BENNY, THIS IS ROCHESTER.

(APPLAUSE)

JACK: What is it, Rochester?

ROCH: JUST THOUGHT I'D TELL YOU I'M PREPARING THE DINNER YOU'RE
GIVING FOR MISS CHURCHILL.

ATX01 0313332

JACK: Good good...How is the roast beef coming along?

ROCH: PRETTY GOOD, BOSS, BUT I'VE NEVER SEEN A PIECE OF MEAT WITH SO MUCH FAT ON IT.

JACK: What are you talking about? That roast wasn't so fat.

ROCH: IT WASN'T!...WHEN IT MELTED DOWN, I OILED EVERYTHING IN THE HOUSE, FILLED THE CAR, AND SOLD THE REST TO GLENN MCCARTHY.

JACK: Glen McCarthy?

ROCH: HE'S LAYING A PIPE LINE TOMORROW,

JACK: Rochester, stop being so silly...you know what happens*
when you're facetious.

ROCH: YES SIR. YOU ADMONISH ME.
That's right.

JACK: *And* don't forget when you're making out the place cards, I want Miss Churchill to sit at my right.

ROCH: YES SIR.

JACK: And by the way, Rochester, did you make that phone call?

ROCH: YES SIR, I CALLED WASHINGTON LIKE YOU TOLD ME TO.

JACK: Uh huh.

ROCH: BUT THEY SAID THAT EVEN THOUGH YOU'RE GIVING A DINNER FOR SOMEONE FROM EUROPE, YOU'LL HAVE TO PAY FOR IT YOURSELF. IT HAS NOTHING TO DO WITH THE MARSHALL PLAN.

JACK: Well, forget it...it was just a thought....See you later, Rochester, Goodbye.

ROCH: OH SAY BOSS --

JACK: Yes?

ROCH: WHAT TIME ARE YOU GONNA BRING YOUR GUEST FOR DINNER?

JACK: Right after the program.

ROCH: OH. THEN I BETTER GO LOCK THE DOOR TO THE BACK PORCH.

ATXO1 0313333

JACK: Why?

ROCH: YOU DON'T WANT PEOPLE COMING IN TO USE THE BENDIX WHILE YOU'VE GOT COMPANY.

JACK: Well, I don't mind them using the machine, but hanging the clothes in the living room is murder. Last night I had some friends in and we had to watch television through Ronald Colman's underwear. Anyway, I'm glad you thought of that, Rochester, Goodbye.

ROCH: GOODBYE.

(SOUND: RECEIVER DOWN)

JACK: Now where were we?

MARY: You were getting ready to start the sketch, "Buck Benny Rides again."

JACK: Oh yes...Now Sarah, the action of our play takes place way out west...where Men are Men and Women are Women,

SARAH: Well, you can't ask for a better arrangement than that.

JACK: No Ma'am...All right, Don, set the scene. "Buck Benny Rides Again".

DON: LADIES AND GENTLEMEN, OUR PLAY TONIGHT OPENS AT THE RANCH OF THAT FEARLESS, HARD RIDING, COWBOY, BUCK BENNY...
CURTAIN, MUSIC!

(ORCHESTRA PLAYS "OLD COWHAND FROM RIO GRANDE")

JACK: (SINGS) (WESTERN)

I'M AN OLD COWHAND FROM THE RIO GRANDE
AND I LEARNED TO RIDE 'FORE I LEARNED TO STAND
BUT I CAN'T SING WITH THIS LOUSY BAND.

YIPPI-I-O KY-A

(MUSIC STOPS)

LR

ATK01 0313334

JACK: (WESTERN) Well, Ah better mosey down to the corral and see how my foreman Cassidy is doin'...Oh, here he comes now.

DON: Mornin' Buck.

JACK: Mornin' Dragalong.. Say *sing* what you blushin' about?

DON: Well, just a few minutes ago Ah did somethin' silly.

JACK: What was that?

DON: I was sittin' on my horse singing "Empty Saddles."

JACK: I know what you mean. You're the only man I know who rides side saddle on both sides.. Well, Ah'm goin' into town. Ah wanna see what's goin' on at the Golden Nugget... so long, Dragalong.

DON: So long, Buck...Easy gettin' up on that horse.

JACK: Don't worry about me.

MEL.: (NEIGHS LIKE HORSE TWICE)

JACK: Steady boy, Steady.

MEL.: (NEIGHS)

LR

ATX01 0313335

JACK: Steady there.

DON: Buck, you're supposed to get up on the other side.

JACK: Oh, Mel don't care....Steady, boy, steady.

MEL: (NEIGHS)

JACK: There we are...Giddyap, Citation...Giddyap.

(SOUND: HORSES HOOFs...UP AND INTO --)

(TRANSITION MUSIC)

(SOUND: HORSES HOOFs CONTINUE FAST)

JACK: Ah...here's the Golden Nugget.....Whoa, Boy...

(SOUND: HOOFs STOP ABRUPTLY...SHORT SQUEAL OF
BRAKES..SHORT SLIDE WHISTLE...GLASS CRASH...
BODY THUD)

JACK: Doggone, just once Ah'd like to come in through the door...

Ah, there's mah girl friend...Calamity Livingstone...H'ya,
Calamity.

MARY: Hya, Buick,

JACK: Buick? That's Buck.

LR

ATX01 0313336

MARY: I'm sorry, those holes in your head fooled me.

JACK: Fools everybody....Well Calamity...how's about having a drink with me.

MARY: Don't mind if I do.

JACK: Good....BARTENDER...BOURBON AND WATER.

MEL: What's for the lady?

JACK: The water....Stand aside, Calamity, Ah wanna hear some music....Ah'm gonna play that juke box at the other end of the room.

MARY: Have you got a nickel?

JACK: Who needs a nickel?....See that coin slot?

MARY: Yup.

(SOUND: GUN SHOT)

(INTRO)

QUART: FROM THIS VALLEY THEY SAY YOU ARE GOIN'
WE SHALL MISS YOUR SWEET FACE AND YOUR SMILE
(YOUR SMILE)

JUST BECAUSE YOU ARE WEARY AND TIRED
YOU ARE CHANGING YOUR RANGE FOR AWHILE.

SARA: THEN COME SIT HERE AWHILE ERE I LEAVE YOU.
DO NOT HASTEN TO BID ME ADIEU.

QUART: ADIEU.

SARA: JUST REMEMBER THE RED RIVER VALLEY
AND THE COWGIRL WHO LOVED YOU SO TRUE.

QUART: OH SO TRUE.

~~I WILL PROMISE YOU, DAIN TAC, THAT ALWAYS,~~
~~I WILL DO NOTHING THAT YOU DISLIKE~~

SARA: UH HUH.

QUART: ~~AND MY LIFE IS SHALL BE YOURS FOREVER~~
~~IF YOU'LL PROMISE TO SMOKE LUCKY STRIKE~~
~~LUCKY STRIKE.~~

THERE IS NEVER A ROUGH PUFF IN LUCKIES.

Sarah: Uh huk.

IT'S THE CIGARETTE MOST PEOPLE BUY

'CAUSE THEY'RE MADE OF THAT FINE LIGHT TOBACCO.

Sarah: Uh huk.

LET YOUR TASTE AND YOUR THROAT TELL YOU WHY.

SARA: L S M, M F T IN THE MOONLIGHT

L S M, M F T THROUGH THE DAY

QUART: (THROUGH THE DAY)

(MORE)

JD

ATX01 0313338

SARA: YES FOR SMOOTHNESS AND MILDNESS SMOKE LUCKIES
L S M, M F T ALL THE WAY.

QUART: ALL THE WAY.

QUART & SARA: L S M, M F T IN KENTUCKY
L S M, M F T IN PURDUE

SARA: UH HUH

QUART & SARA: L S M, M F T IN SASKATCHEWAN
LUCKY STRIKE, LUCKY STRIKE, WE LOVE YOU.
WE REALLY DO.

(APPLAUSE)

MK

R1X01 0313339

(THIRD ROUTINE)

MARY: Well, Buck, how are things down at the ---Why Buck, you're crying!

JACK: Them ballads always get me....Ah guess ~~that~~ because Ah'm the sentimental ~~type~~.

(SOUND: DOOR OPENS)

DON: *Hey*, BUCK....BUCK....AH BEEN LOOKIN' FOR YOU.

JACK: What's wrong, Dragalong?

DON: Cattle rustlers just raided the new schoolmarm's place.

JACK: Cattle Rustlers! Doggone, they've been terrorizin' this area for nigh onto twenty years.....come on, let's rush over there....See you later, Calamity.

(TRANSITION MUSIC)

(SOUND: HORSES HOOF'S FAST)

JACK: There's the school marm's house over yonder.

There (SOUND: HOOF'S CONTINUE FAST)

JACK: *Here we are..* Whoa.

(SOUND: HOOF'S STOP ABRUPTLY...SHORT SQUEAL OF BRAKES

VERY VERY LONG SLIDE WHISTLE UP AND DOWN...

BODY THUD)

DENNIS: (ONE LINE OF CHINESE JABBERING)

MEI: (ONE LINE OF CHINESE JABBERING)

JACK: Boy, he really *threw* me that time..^{that}? How am I ever gonna get out of China?

SARA: You're not in China, those are my houseboys.

MK

ATX01 0313340

JACK: Oh. Who are you, ma'am?

SARAH: I'm the new schoolmarm, Sarah Jones, whose father has just bought the old ~~Atlee~~^{Z-Bar} ranch but the rustlers are trying to steal all our cattle to force us to sell the land cheap because they know that the old abandoned mine under it really has a rich vein of gold which we do not know about at all...Ah reckon.

JACK: Well, that takes care of the plot...but can you talk a little more Western?

SARAH: Ah sure can Partner.

JACK: Huh?

SARAH: Ah reckon.

JACK: Good good.....Now what's this Ah hear about cattle rustlers? Have they been a-botherin' you?

SARAH: Yep, they took all my cows except that---OH, LOOK, LOOK!

JACK: What's wrong?

SARAH: THERE'S AN INDIAN COMIN' TOWARDS US.

JACK: Oh yes...but he don't look dangerous....Ah'll talk to him....How.

MEL: How.

JACK: Me friend.

MEL: Me tired....Make long journey..come all way from Hudson River.

JACK: Hudson River? Why they call river Hudson?

MEL: You have to step down to get into it.

MK

ATX01 0313341

JACK: Oh....Well, what do you want?

MEL: Nothing, me just come to do joke...goodbye.

JACK: Just came to do the joke, eh?...Watch this, Sarah.

(SOUND: SHOT....BODY THUD)

SARAH: BUCK! BUCK! YOU SHOT THAT POOR INDIAN RIGHT THROUGH THE HEAD.

JACK: Oh, Mel don't care.....Now tell me, Missy, Ma'am...about those rustlers..did you see any of them?

SARAH: Yep, Ah saw their leader....He's a medium built fellow,
~~bandit~~
rather cute lookin, ~~and~~ he's a Mexican.

JACK: A Mexican?

SARAH: Yep....here he comes now.

(SOUND: HORSE APPROACHING)

DENNIS: Whoa, Tamale, Whoa. *whoa*.

(SOUND: HORSE STOPPING)

DENNIS: Hello, Senorita, you too, Gringo... Steek up your hands
for I am the Mexican bandit, Senor Denneesoo McNulty.

JACK: So you're the bandit, eh?

DENNIS: Si Senor.

JACK: You ought to be ashamed of yourself, hombre...robbing poor women.

DENNIS: ~~I~~ I cannot help being a bandit, senor.

JACK: What do you mean you can't help it?

DENNIS: I won the giant jackpot on a radio geez program and I'm doing thees to pay the taxes.

JACK: Oh.

MK

ATX01 0313342

SARAH: What did you do before you became a bandit?

DENNIS: Senorita, I was a bull fighter....I was the most dashing, the boldest, the fightingest, the mose reckless, the bravest, the most fearless bullfighter in all Mehlickoh.

JACK: Why did you quit?

DENNIS: I'm a leetle yellow.

JACK: Hmm.

SARAH: Senor McNulty, why don't you reform and become an honest citizen like Buck Benny?

DENNIS: Like heem? Ho ho ho, *I am* laughing.

JACK: Why, what's wrong with me?

DENNIS: You are supposed to be ze great cowboy...can you roll a ceegarette with one hand?

JACK: Not on thees program...and now, Denneeso, because we're a little late, Ah arrest you in the name of the law.

DENNIS: Ha ha, to arrest me...you must catch me first. Geedyap, Tamale. *Geedyap.*

(SOUND: HORSE GALLOPPING AWAY RAPIDLY)

SARAH: (VERY WESTERN) QUICK, HE WENT THATA WAY...LET'S GRAB OUR PINTOS AND WE CAN HEAD THAT HOMBRE OFF AT THE PASS, PARDNER.

JACK: That was my line, Sarah, but you read it swell... Come on, let's get on our horses and chase him.

(TRANSITION MUSIC)

(SOUND: TWO HORSES GOING FAST)

JACK: WE'RE A-GAININ' ON HIM.

MK

ATX01 0313343

SARAH: YEP, BUT WHY DO WE KEEP PASSIN' THE SAME SCENERY?

JACK: They expect it in Westerns...Now where's my gun... We're close enough for me to take a shot at him...Ah've gotta take careful aim...Now Ah got a bead on him...there.

(SOUND: PISTOL SHOT...HOOFS STOP ABRUPTLY...

TERRIFIC BODY THUD)

JACK: (GROANS) OOOOHHHHH.

SARAH: BUCK! BUCK! WHAT HAPPENED?

JACK: Ah shot my horse...Look, my poor horse is dead.

SARAH: WELL, THAT'S ALL RIGHT...MEL DON'T CARE.

JACK: Ah guess not...Come on, Sarah, let's go to the Golden Nugget and play the Juke Box.

(APPLAUSE AND PLAYOFF)

IR

ATX01 0313344

DON: Ladies and gentlemen, there's an important person about to knock on your door. He, or she, is your agent in the fight against tragedy, misery, disaster ... against tragedy that could happen -- even to you! So when that neighbor knocks at your door in the name of Red Cross -- give gladly... give generously... "For every dollar you gave before, this year add a quarter more"....join Red Cross. Thank you.

(APPLAUSE)

DON: Jack will be back in just a moment, but first.....

IR

ATX01 0313345

THE JACK BENNY PROGRAM
SUNDAY, MARCH 5, 1950
CLOSING COMMERCIAL

SHARBUTT: Let your own taste and throat be the judge!

HIESTAND: For smoothness and mildness ...

SHARBUTT: There's never a rough puff in a Lucky Strike!

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness

HIESTAND: There's never a rough puff in a Lucky Strike! And that's because ...

SHARBUTT: LS - MFT

LS - MFT

HIESTAND: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco that gives you smoothness and mildness with never a rough puff.

SHARBUTT: Listen to what Mr. Linwood L. Sturdivant, an independent tobacco warehouseman from Louisburg, North Carolina, recently said -

EXPERT: I've seen plenty of tobacco bought and sold -- about one hundred fifty million pounds. And year after year, I've seen Lucky Strike buy fine, light leaf that makes extra enjoyable smoking. I've smoked Luckies for eleven years!

FH

ATX01 0313346

THE JACK BENNY PROGRAM
SUNDAY, MARCH 5, 1950
CLOSING COMMERCIAL (CONT'D)

HIESTAND: Millions of smokers, including the famous movie and television star, Robert Montgomery, take a tip from the experts and smoke Lucky Strike. Just recently, Mr. Montgomery said ...

VOICE: Luckies are really smooth! That's why I smoke them regularly.

SHARPUTT: And for your own real, deep-down smoking enjoyment, light up a Lucky!

HIESTAND: Let your own taste and throat be the judge ... for smoothness and mildness, there's never a rough puff in a Lucky Strike! Get a carton today!

FH

RTX01 0313347

(TAG)

JACK: ladies and gentlemen, I want to thank Miss ~~Anna Churchill~~ for being on my program today. Miss Churchill can also be seen here in Los Angeles at the ~~Dalmore Motel~~ where she is starring in "The Philadelphia Story". And now folks...

(SINGS) THE SAME TIME

THE SAME PLACE

TOMORROW NIGHT

MARY: ~~Jack, what are you doing?~~

JACK: ~~Cousin, ~~Don't~~, let's go home.~~

~~APPLAUSE AND PLACID~~
Jack: Thank you very much, Miss Churchill. Goodnight, everybody.

DON: Be sure to hear Dennis Day in "A Day In the Life of Dennis Day"....Stay tuned for the Amos 'N' Andy Show which follows immediately....

THIS IS CBS...THE COLUMBIA BROADCASTING SYSTEM.

(Applause and applause.)

IR

ATX01 031334B

PROGRAM #27
REVISED SCRIPT

AS BROADCAST

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, MARCH 12, 1950

CBS

4:00-4:30 PM PST

AIR

ATX01 0313349

THE JACK BENNY PROGRAM
SUNDAY, MARCH 12, 1950
OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM ... presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: Yes, let your own taste and throat be the judge!

HIESTAND: For smoothness and mildness ...

SHARBUTT: There's never a rough puff in a Lucky Strike! And that's because ...

HIESTAND: LS - MFT

LS - MFT

SHARBUTT: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco that gives you smoothness and mildness.

(MORE)

DJ

ATX01 0313350

THE JACK BENNY PROGRAM
SUNDAY, MARCH 12, 1950
OPENING COMMERCIAL (CONTINUED)

HIESTAND: And no wonder, for years Lucky Strike has maintained America's largest and most complete cigarette research laboratory. Prior to the auctions, the buyers for Lucky Strike send sample tobacco leaves from all tobacco growing areas to this great laboratory for scientific analysis - to help determine which tobaccos are really fine.

SHARBUTT: And this is only one phase of the constant research that helps guarantee smoothness and mildness in every single Lucky Strike you smoke.

HIESTAND: So smoke a Lucky! Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness, there's never a rough puff in a Lucky Strike - so round, so firm, so fully packed - so free and easy on the draw. Make your next carton Lucky Strike!

DJ

ATK01 0313351

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY...WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, THE SPORTSMEN QUARTET, AND "YOURS TRULY" DON WILSON.

(APPLAUSE .. MUSIC UP AND DOWN)

DON: AND NOW LADIES AND GENTLEMEN..LET'S GO OUT TO JACK BENNY'S HOME IN BEVERLY HILLS WHERE, EVEN AS YOU AND I, ROCHESTER IS FILLING OUT HIS INCOME TAX.

ROCH: Let's see...Name?..Rochester Van Jones...Occupation?....
BUTLER, CHAUFFEUR, COOK, GARDENER, VALET, MASSEUR,
WINDOW WASHER, AND COMPOSER OF "TIME ON MY HANDS".
... Now let's see...Exemptions...if married and your wife..
ORRRR husband..had no income, or if this is a joint return
of husband and wife, list wife..ORRR husband...Mmmmm....I
better read that again...If married and your wife...ORRR
husband..had no income, or if this is a joint return of
husband and wife, list wife...ORRR husband...YUP, THAT'S
WHAT IT SAYS, THAT'S WHAT THE FORM SAYS, UNCLE SAM SAYS
THAT....Well, fortunately I'm single and have no wife..
ORRR husband....Now let's see...enter your total wages---

JACK: (COMING IN) Oh hello, Rochester..what are you doing?

ROCH: I'M FILLING OUT MY INCOME TAX, MR. BENNY...IT CERTAINLY IS COMPLICATED.

JACK: Well, I'll help you with it, if you'd like.

ROCH: I SURE WOULD.

LR

ATX01 0313352

JACK: All right, let's see the form...Hm.. Rochester, you've got to put down your salary.

ROCH: CAN I WRITE IT IN RED INK?

JACK: Why?

ROCH: I WANT THEM TO KNOW I'M BLUSHING.

JACK: Never mind...Now for the next ~~question~~^{item}... List any extra moneys you received as gratuities, gifts or bonuses from your employer.

ROCH: OH BOSS, COME NOW.

JACK: Well... let's see what you did about your deductions. For every close relative you support, you can deduct six hundred dollars.

ROCH: WELL...LET'S SEE...THERE'S MY MOTHER.

JACK: Rochester, I didn't know you supported your mother.

ROCH: OH YES...THAT SWEET LITTLE OLD LADY I TAKE FOR A DRIVE EVERY SATURDAY NIGHT.

JACK: Your mother! Rochester, I happen to know that every Saturday night you take my car and go up on Mulholland Drive.

ROCH: (SINGS) "M" IS FOR THE MILLION THINGS SHE---

JACK: Rochester! Now don't give me that stuff about your mother.. Last Saturday night I followed you ~~and~~ I distinctly heard you mention Lena Horne.

ROCH: I SAID, "MOTHER, DON'T LEAN ON THE HORN."

JACK: Oh sure, sure...Now let's see the rest of this...Hm... Oh, for heavens sakes...Rochester, you can't list Tanforan as a dependent...And what's this item you show as income?

IR

ATX01 0313353

ROCH: OH THAT ... THAT WAS THE NIGHT MR. HARRIS HIRED ME AS
BARTENDER...MAN, WAS I BUSY!

JACK: Why, who was there?

ROCH: JUST MR. HARRIS.

JACK: Oh.

ROCH: BY THE WAY, BOSS, YOU WENT TO THE PREVIEW OF MR. HARRIS'S
PICTURE LAST NIGHT, DIDN'T YOU?

JACK: Yes yes. It's called "Wabash Avenue".

ROCH: HOW WAS IT?

JACK: Very good, Rochester, and Mr. Harris was excellent in it...
Say, I ought to call him and tell him how much I enjoyed it.
I want to do what yesterday and I forgot all about it - after I saw
(SOUND: COUPLE OF FOOTSTEPS...RECEIVER UP... *the picture.*)
DIALLING...BUZZING...CLICK)

BLANCHE: Hello, Mr. Harris's residence.

JACK: Huh? Who's this?

BLANCHE: Alice.

JACK: Alice?

BLANCHE: Yeah, Alice Quigley, Mr. Harris's new secretary.

JACK: Ohhhh...Say, isn't it a little confusing having two Alice's
in the same house?

BLANCHE: No...*his wife he calls Blanche, his wife Blanche*

JACK: *eh* What does he call you?

BLANCHE: Dagwood.

JACK: Oh..Well, can I speak to Mr. Harris, please?

BLANCHE: I guess so, who's calling?

JACK: *eh* This is Jack Benny.

IR

ATX01 0313354

BLANCHE: Oh... just a minute...(OFF AND WAY UP) HEY CURLY, THE WILD GOOSE IS ON THE PHONE.

PHIL: (OFF) OKAY, I'LL TAKE IT IN THIS ROOM.

(SOUND: RECEIVER UP)

PHIL: Hi'ya Jackson, what's on your mind?

JACK: Well Phil, I called to tell you how much I enjoyed your new picture, "Wabash Avenue"^{d'mean}.. Not only did you photograph swell, but you were great in it.. You gave the part everything it needed. Really, Phil, you were magnificent.

PHIL: Yeah, I know.

JACK: ~~Of fer~~..Phil -- why must you be so conceited?

PHIL: It's not conceit, Jackson... You said I was good, I know I was good, so there's no sense me being immoral about it.

JACK: You^{mean} IMMODEST... But Phil, the scene that impressed me most was the one where you were so upset about losing the girl that you went out and got drunk,^{Get} You did that swell.

PHIL: Yeah, even Mr. Zanuck said that scene was worthy of an Academy Award.

JACK: Well, it was.. Did you have to do much work on it?

PHIL: What work.. I came in one morning, I was loaded, they shot the scene, and a star was born.

JACK: Oh fine... Anyway, Phil, you were ^{really} great in it.. and so was Betty Grable.. and you got some rather tough competition from Victor Mature.

PHIL: Aw Jackson, that Mature ~~guy~~ ain't so hot.^{why} Last year Paramount offered me two hundred thousand dollars to play his part in Samson and Delilah.

IR

ATX01 0313355

JACK: Phil..they offered you two hundred thousand dollars to play Samson...Why didn't you do it?

PHIL: And have these tresses cut off, are you ~~mad~~ ^{mad?}

JACK: Well, I don't blame you, Phil...having you this way is bad enough, but bald headed would be revolting...You and Sammy the drummer would look like a lovely bunch of coconuts...

Believe me.

PHIL: Yeah, ~~I can see your point - yeah~~ ^{I can see your point - yeah}. By the way, Clyde, ~~when we're to rehearse~~ ^{says} next Sunday, ~~I want to~~ ^{I want to}.

BLANCHE: (OFF..UP) OH, MR. HARRIS, MR. HARRIS.

PHIL: What is it, Daggy?

BLANCHE: Your valet just dropped ~~it to say~~ ^{says} that your bath was ready.

PHIL: ^{Oh}, Okay, I'll be right there. ~~We'll be long, Jackson, I gotta~~ ^{We'll be long, Jackson, I gotta} hang up.

JACK: ^{Hey} Wait a minute..Phil..How come all of a sudden you not only have a secretary, but a valet too?

PHIL: Look, Dad..you're talking to a mooooooooooooo-vee star.

JACK: Well, I'm glad you finished that... For a minute I thought you were gonna give milk... Goodbye, Phil.

PHILE: So long, Jackson.

(SOUND: RECEIVER DOWN)
JACK: Gee, ~~Phil sounds like he's beginning to get a swelled head.~~ ^{I hope Phil's head doesn't smell too much. He can hardly get out of the phone now.} ~~another one...~~ Well, Rochester... How are you getting along with your tax?

ROCH: PRETTY GOOD, BOSS...WOULD YOU LIKE TO LOOK IT OVER?

IR

ATX01 0313356

JACK: Yes, let's see... Uh huh....uh huh... Wait a minute, Rochester..what's this item here for medical expense?

ROCH: LAST YEAR I HAD ONE OF MY TONSILS TAKEN OUT.

JACK: Rochester, you only had one of your tonsils taken out?

ROCH: BOSS, WHEN YOU GIVE ME TWENTY MINUTES OFF, YOU MEAN TWENTY MINUTES.

JACK: Rochester, you mean to say you ran out in the middle of an operation?

ROCH: DON'T YOU REMEMBER..WHEN I CAME THROUGH THE DOOR, I STILL HAD A RUBBER GLOVE IN MY MOUTH.

JACK: A rubber glove?

ROCH: THE DOCTOR WAS IN IT TILL I CROSSED WILSHIRE BOULEVARD.

JACK: Oh, stop with that. Uncle Sam wants money, not jokes...Now let's see what else you've---

(SOUND: DOOR BUZZER)

JACK: I'll get it.

(SOUND: FEW FOOTSTEPS..DOOR OPENS)

JACK: Oh, hello Dennis.

DENNIS: I came to say goodbye, I'm joining the Foreign Legion.

JACK: ^{Dennis}...Dennis, look at me..You're joining the Foreign Legion?

DENNIS: Uh huh.

JACK: The French Foreign Legion?

IR

ATX01 0313357

DENNIS: Oui, El Capitaine.

JACK: El Capitaine. That's mon Capitaine.

DENNIS: I'm going by train.

JACK: Oh .. ^{I never dreamt to ask you and then} does your mother know you're leaving home to join the Foreign Legion?

DENNIS: ^{El} She suggested it.

JACK: Why?

DENNIS: Well, last week I played a joke on her.

JACK: On your mother ... what did you do?

DENNIS: I put itching powder in her girdle.

JACK: Well, that's an awful thing to do ... Your mother should slap your face.

DENNIS: She can't ... she's using both hands to scratch with.

JACK: Huummmmm.

DENNIS: Boy, is she sorry now she bites her fingernails.

JACK: Dennis, look --

DENNIS: Well, I've gotta leave now, I've got to join my regiment!

JACK: Stop with that silly talk .. you're not joining the Foreign Legion.

DENNIS: I'm not?

JACK: No, and come inside.

(SOUND: DOOR CLOSES)

JACK: Now Dennis, forget about the Foreign Legion. You can't go now anyway, we've got a program to do Sunday. What song are you gonna sing on it?

MO

ATX01 0313358

DENNIS: Well, since it's so close to St. Patrick's Day, maybe I
ought to do Clancy Lowered the Boom. (Applause)
Jack: ~~but I -- you must have a lot of people in the house... well you~~
JACK: Well, I won't see you till it's time for the broadcast, so ~~you~~ you
let me hear it now....

DENNIS: Yes sir.

JACK: Hmmm...Foreign Legion..Go ahead and sing.

DENNIS: Okay, hold my sword.

JACK: Your sword? .. Hey, look at that .. that sword is over three
feet long. Where did you get it?

DENNIS: In a box of Cracker Jack.

JACK: What?

DENNIS: It stuck out a little.

JACK: Dennis, sing, will you .. for heaven's sakes.

(APPLAUSE)

(DENNIS'S SONG "CLANCY LOWERED THE BOOM")

(APPLAUSE)

MO

ATX01 0313359

(SECOND ROUTINE)

JACK: ^{Dennis} Dennis, that was very good and just the right number before St. Patrick's Day.

DENNIS: Give me ^{back} my sword.

JACK: Here here, and don't cut yourself.

(SOUND: DOOR BUZZER)

JACK: ^{oh} Excuse me.

(SOUND: COUPLE OF FOOTSTEPS..DOOR OPENS)

JOAN: Mr. Benny?

JACK: Yes?

JOAN: My name is Joan. The girls in my high school class are having a scavenger hunt.

JACK: Uh huh.

JOAN: And I was selected to come over here and get something personal from you.

JACK: Something personal?

JOAN: Very personal.

JACK: Oh....I'll bet I know what you have to get ... a lock of my hair.

JOAN: I'm supposed to get the whole thing.

JACK: Hummm...Well Joan, step in for a minute .. and I'll go into my room and get you one.

(SOUND: DOOR CLOSES)

JACK: Now excuse me a minute .. I'll be right back.

(SOUND: FOOTSTEPS FADE OFF)

MO

ATX01 0313360

JOAN: Hello.

DENNIS: Hello.

JOAN: My name is Joan, I'm a junior at Chadwick High School.

DENNIS: My name is Dennis, I'm a private in the Foreign Legion.

.....I leave to join my regiment tonight.

JOAN: Gee...you mean you're going all the way out to the desert?

DENNIS: Uh huh.

JOAN: Way over ~~to~~ North Africa?

DENNIS: I thought it was in Palm Springs.

JOAN: Say wait a minute..I know who you are..You're Dennis Day,
aren't you?

DENNIS: Uh huh.

JOAN: Gosh..wait till I tell the rest of the girls in my class I
met Dennis Day...They think you're a wonderful singer.

DENNIS: They do?

JOAN: ~~Yeah~~, they think you're almost as good as Vic Damone.

DENNIS: Ehh.

JACK: (COMING IN) Well..here you are, young lady.

JOAN: ~~Um~~ thank ~~you~~, Mr. Benny..and when the scavenger hunt is over
I'll return it.

JACK: Oh, you needn't bother.

ROCK: JUST TURN IT LOOSE, IT'LL COME HOME.

JACK: Yeah yeah Well, goodbye Joan.

JOAN: Goodbye.

(SOUND: DOOR CLOSES)

MO

ATX01 0313361

JACK: She was a pretty girl, wasn't she, Dennis . . . Dennis..Dennis.
..Hm, he left with her.

ROCH: SAY BOSS, I FINISHED MAKING OUT MY INCOME TAX AND I'M READY
TO SEND IT TO THE GOVERNMENT...HAVE YOU GOT A ~~two~~ CENT STAMP?

JACK: Rochester, ~~you've already got~~ ^{three} ~~you'll have to put~~ a three cent stamp on the
envelope.

ROCH: I HAVE TO PUT ~~one~~ ^{one in} THE ENVELOPE, THAT'S MY TAX.

JACK: Well, I don't know if you're allowed to -- Oh-oh, look what
time it is..I better turn on the radio. I don't wanna miss
it today.

ROCH: BOSS, WHAT'S ON THE RADIO THAT'S SO IMPORTANT?

JACK: I wanna listen to that program. ^{You know} They're gonna announce the
winner of the contest.

ROCH: IS THAT THE CONTEST THAT ~~YOU SENT~~ ^{you've been sending} ALL THOSE SOAP WRAPPERS TO?

JACK: Yup, that's the one. It's sponsored by the Sagebrush Soap
Company. Gosh, I hope they like the slogan I sent in.

"NOW IS THE HOUR
TO TAK A SHOWER
WHILE THE BLOOM IS ON THE SAGE".

That oughta win it. Rochester, turn on the radio.

ROCH: BOSS, THAT PROGRAM DOESN'T ~~come~~ ON FOR FIVE MINUTES YET.

JACK: I know, but I don't wanna take any chance of missing it. ^{You know}
Oh boy could I use a trip to Honolulu, or two weeks in
Havana,.....Turn on the radio.

(SOUND: CLICK..STATIC WHISTLES)

AMO

ATX01 0313362

(PIANO INTRO)

SARA: (SINGS) "I CAN SEE
NO MATTER HOW NEAR YOU'LL BE
YOU'LL NEVER BELONG TO ME
BUT I CAN DREAM CAN'T I.
CAN'T I ADORE YOU ALTHOUGH ~~WE ARE~~ ---

(SOUND: GUN SHOT)

HERB: And now for our next contestant.

JACK: That's not the station I want.

(SOUND: STATIC)

JACK: Maybe this is it.

BEA: (FILTER) OH, PAUL - PAUL, LISTEN TO ME. YOU'VE ONLY BEEN
MARRIED TO HER FOR SUCH A SHORT TIME. PLEASE, DON'T LEAVE
'ER.

MARR: (FILTER) I MUST LEAVE 'ER.

BEA: BUT SHE'S MY ONLY DAUGHTER, MY ONLY CHILD. PLEASE, PAUL, SAY
YOU WON'T LEAVE 'ER. PLEASE DON'T LEAVE 'ER.

MARR: I MUST LEAVE 'ER.

BEA: PAUL, I BEG YOU, I IMPORE YOU...DON'T LEAVE 'ER. SAY YOU
WON'T LEAVE 'ER. SAY IT PAUL. SAY YOU WON'T LEAVE 'ER.

MEL: THIS PROGRAM IS SPONSORED BY THE LEVER BROTHERS.

JACK: ~~uh~~ That isn't the station either.

(SOUND: STATIC)

HERB: (FILTER) AND NOW, WE BRING YOU OUR GENIAL MASTER OF
CEREMONIES, THE MAN WITH THE SAGEBRUSH COMPLEXION...FRANK
NELSON.

JACK: That's it, Rochester, that's the program that has the contest.

JD

RTX01 0313363

NELSON: (FILTER) HOW DO YOU DO. ONCE AGAIN WE BRING YOU ~~TO~~ THAT THRILLING PROGRAM SPONSORED BY THE SAGERBRUSH SOAP COMPANY...MAKERS OF SAGEBRUSH...THE ONLY SOAP WITH A WESTERN MOTIF.

JACK: I know, I know, get to the contest.

NELSON: AND WHY DOES SAGEBRUSH SOAP HAVE A WESTERN MOTIF?...FOR YOUR CONVENIENCE. WHEN YOU'RE BATHING, SAGEBRUSH DOESN'T SLIP AND SLIDE ALL OVER THE PLACE. THANKS TO THAT WESTERN MOTIF. SAGEBRUSH IS THE ONLY SOAP THAT'S SHAPED LIKE A GUN. IN THE MORNING ALL YOU HAVE TO DO IS TAKE OFF YOUR PAJAMAS, STRAP ON YOUR HOLSTER AND STEP INTO THE SHOWER.

JACK: Come on, come on, announce the winner.

NELSON: YES, WITH SAGEBRUSH, THE SOAP THAT'S SHAPED LIKE A GUN, THERE'S NO RUB OR SCRUB. YOU SHOOT YOURSELF CLEAN.

JACK: Hmmonmon.

NELSON: SO REMEMBER OUR SLOGAN. USE SAGEBRUSH SOAP AND SMELL LIKE A COWBOY.

JACK: The slogan I sent in is better than that.

NELSON: AND NOW, WE COME TO THE ANNOUNCEMENT YOU'VE ALL BEEN WAITING FOR. THE SLOGAN THAT WAS JUDGED THE WINNER IN OUR THRILLING CONTEST.

JACK: This is it, this is it, *Rochester*

NELSON: THIS SLOGAN THAT WAS SELECTED FROM OVER TWELVE ENTRIES. AND HERE IT IS.

(DRUM ROLL)

NELSON: "NOW IS THE HOUR
TO TAKE SHOWER
WHILE THE BLOOM IS ON THE SAGE".

JACK: *Yipe*, That's the lousiest slogan I ever -----Yipe!

ROCH: WHAT'S THE MATTER, BOSS?

MO

ATX01 0313364

JACK: That lousy slogan is mine ... Gosh!

NELSON: LADIES AND GENTLEMEN, THAT WINNING SLOGAN WAS SENT IN BY MR. JACK BENNY OF 360 N. CAMDEN DRIVE, BEVERLY HILLS. WE'RE GLAD TO KNOW THAT OUR SOAP IS GETTING INTO THAT PART OF THE CITY.

JACK: Never mind the talk, what's the prize, what's the prize?

ROCH: Ah, BOSS, DO YOU THINK YOU'LL GET A TRIP TO HONOLULU?

JACK: I don't know.. Havana isn't bad either.

NELSON: YES, MR. BENNY, FOR SENDING IN THAT SLOGAN TO THE SAGEBRUSH SOAP COMPANY, YOU HAVE WON YOURSELF A TRIP.

JACK: Pack my bags, Rochester.

NELSON: YES SIR, A MAGNIFICENT TRIP.

ROCH: SHALL I PACK YOUR UKULELE?

JACK: Not yet, it might be Havana.

NELSON: AH, MR. BENNY, YOU'RE A LUCKY MAN. YOU HAVE WON YOURSELF SIX GLORIOUS WEEKS AT THAT ROMANTIC SPOT OF SONG AND STORY--

JACK: Yes yes.

NELSON: THAT SHANGRILA ~~THAT IS NESTLED AMONG THE PALM TREES AND~~
WHOSE SHORES ARE LAPPED BY THE LANGUID WATERS OF THE BLU
PACIFIC.....PISMO BEACH.

JACK:Pismo Beach! What happened to Honolulu?

NELSON: AND NOW, IN HONOR OF OUR CONTEST WINNER, MR. JACK BENNY, WHO SENT IN OUR NEW SLOGAN, "NOW IS THE HOUR, TO TAKE A SHOWER, WHILE THE BLOOM IS ON THE SAGE" .. OUR QUARTET, PROCTOR, GAMBLE, PALMOLIVE AND PEET ... WILL WISH OUR CONTEST WINNER BON VOYAGE.... TAKE IT BOYS.

JD

A1X01 0313365

QUART: BY THE SEA BY THE SEA
BY THE BEAUTIFUL SEA
PISMO BEACH, PISMO BEACH
OH HOW HAPPY YOU'LL BE.
WHEN EACH WAVE COMES A-ROLLING IN
YOU WILL DUCK OR SWIM
AND YOU'LL FLOAT AND FOOL AROUND THE WATER.
OVER AND UNDER
AND THEN UP FOR AIR
JUST USE ONE DAB OF GLUE
AND YOU WON'T LOSE YOUR HAIR
YOU'LL HAVE ALOT OF FUN
A-SHOOTING CLAMS WITH YOUR SOAP GUN
AT PISMO BY THE BEAUTIFUL SEA.
LUCKY STRIKE, LUCKY STRIKE
YOU WILL SMOKE THEM ALL DAY
AND FOR SMOOTHNESS AND MILDNESS
YOU'LL SAY THEY'RE OKAY
ROUND AND FIRM AND SO FULLY PACKED
MADE OF FINE TOBACK
YES IT'S L S, L S, L S.
M F T, M F T
BY THE BEAUTIFUL SEA
TAKE A PUFF, TAKE A PUFF
AND WE KNOW YOU'LL AGREE
YOU'LL FIND THERE'S NO RUFF PUFF
OR PUFF PUFF RUFF
OR RUFF RUFF PUFF
AT PISMO BY THE BEAUTIFUL SEA.

(APPLAUSE)

RTX01 0313366

(THIRD ROUTINE)

NELSON: AND NOW WE WILL CLOSE THE PROGRAM WITH OUR NEW PRIZE-WINNING SLOGAN...TAKE IT BOYS.

QUART: NOW IS THE HOUR
TO TAKE A SHOWER
WHILE THE BLOOM IS ON THE SAAAGE.

JACK: Hm... Imagine me winning a trip just to Pismo Beach. It's only two hundred miles from here.

ROCH: SHALL I PACK YOUR TUXEDO, BOSS?

JACK: Rochester, I don't have to dress formal to dig clams...
Anyway, I'm not going.

~~CHARLES~~
~~Next:~~ (FILTER) LADIES AND GENTLEMEN, THIS IS DREAR POOSON SPEAKING TO YOU FROM WASHINGTON. MY FIRST PREDICTION IS THAT THE FEDERAL BUDGET WILL SOON BE BALANCED. THIS FEAT WILL BE ACCOMPLISHED AS SOON AS WE COLLECT THE INCOME TAX FROM BOB HOPE.

JACK: He's not kidding, the money Bob's making at the Paramount ~~Theatre~~ in New York will do it....Shut off the radio, Rochester.

(SOUND: CLICK)

JACK: Well, I think I'll --

(SOUND: PHONE RINGS)

JACK: I'll get it.

(SOUND: COUPLE FOOTSTEPS...RECEIVER UP)

JACK: Hello.

ARTIE: Hello, Mr. Benny.

JACK: Well.....Mr. Kitzel!

(APPLAUSE)

DS

ATK01 0313367

ARTIE: Mr. Benny, I just called you up to congratulate you.

JACK: Congratulate me?

ARTIE: Yes. I was sitting here at home listening to the radio when all of a sudden they are announcing you ~~as~~ the winner ^{on} of a contest.

JACK: Oh that!

ARTIE: What a slogan. "Now is the hour
To take a shower
While Mrs. Bloom is on the stage."

DS

ATX01 0313368

JACK: No no, Mr. Kitzel...that's "Bloom is on the sage."

ARTIE: *Oh*, I thought it was his wife.

JACK: Oh. *Me*.

ARTIE: Mr. Benny, are you lucky...*What I wouldn't give to spend six glorious weeks at Pismo Beach!*

JACK: Mr. Kitzel, Pismo Beach is a lovely place, but I can go there any time. It's close by. I don't have to win it. *And* anyway, I'm not going.

ARTIE: But a vacation would do you good...*You've been working too hard.*

JACK: I know, I know.

ARTIE: Every Sunday a radio program...and five nights a week on television.

JACK: Me...on television?

ARTIE: I never miss it..."Time for Benny."

JACK: That's Beanie...Time for Beanie.*see they're both Mr. Kitzel*. They're puppets.

ARTIE: Puppets, shmuppets, I still think a vacation is good for everybody...*and* that's why I'm going to Sun Valley this week.

JACK: *Me*, You're going to Sun Valley?

ARTIE: Yes, I'm going up ~~there~~ to do some skiing.

JACK: Well, you better be careful, Mr. Kitzel. You know, Ali Kahn broke his leg while skiing...and now he's confined to his home for six months.

ARTIE: So what...When you're married to Rita Hayworth, where do you wanna go?

JD

ATX01 0313369

JACK: Hmm, I never thought of that...Well, it was nice of you to call, Mr. Kitzel...Goodbye.

ARTIE: Goodbye, Mr. Benny.. ~~shot~~ Dig a clam for me.

JACK: I told you I'm not going... Goodbye.

(SOUND: RECEIVER DOWN)

JACK: OH, ROCHESTER---

ROCH: YES BOSS.

JACK: I'm kinda tired. I think I'll go upstairs and go to bed early tonight...I have rehearsal tomorrow and---

(SOUND: BUZZ, BUZZ, BUZZ, BUZZ)

JACK: For heaven's sakes, what's that!

(SOUND: MORE DOOR BUZZERS)

JACK: TAKE IT EASY, I'M COMING.

(SOUND: FOOTSTEPS..DOOR OPENS)

MARK: ARE YOU BENNY?

JACK: Yes.

MARK: JACK BENNY?

JACK: Yes yes.

MARK: GOOD...THE CAR'S AT THE CURB, THE MOTOR'S RUNNING, LET'S GO.

JACK: Go?

MARK: COME ON, COME ON, THE MOTOR'S RUNNING.

JACK: What are you fellows talking about?

MARK: WE'RE FROM THE SAGEBRUSH SOAP COMPANY.

MARK: YEAH, WE CAME TO TAKE YOU TO PISMO BEACH

JD

ATX01 0313370

JACK: Wait a minute---

MART: YOU WON THE CONTEST.
HERB: WHAT A SLOGAN.

Frank: ~~HERB~~
Sue: ~~MART~~ (SING) NOW IS THE HOUR
TO TAKE A SHOWER
WHILE THE BLOOM IS ON THE SAAAAAAAGE.

JACK: Fellows, look---

MART: COME ON, BENNY, GET YOUR CLAM SHOVEL AND WE'LL BE ON OUR WAY.

JACK: I'm not getting any clam shovel. I'm tired...I wanna go to bed.

Frank: ~~MART~~
Sue: GO TO BED! ARE YOU TRYING TO INSULT THE SAGEBRUSH SOAP COMPANY?

MART: YEAH, YOU DIDN'T WIN NO ORDINARY PRIZE...LIKE A TRIP TO HONOLULU.

Frank: ~~MART~~
HERB: OR TO HAVANA.

MART: YOU WON A TRIP TO PISMO BEACH!

JACK: I know, I know...they mentioned it on the radio.

Frank: ~~MART~~
HERB: WHAT A SLOGAN!

Frank: ~~HERB~~
Sue: ~~MART~~ (SING) NOW IS THE HOUR
TO TAKE A SHOWER
WHILE THE BLOOM IS ON THE SAAAAAAAGE.

JACK: Oh, for heaven-----

MART: COME ON, BENNY, THE MOTOR'S RUNNING.

JACK: Let go of my arm.

MART: COME ON

(SOUND: SCUFFLING CONTINUING)

JACK: Stop pulling me..do you hear ~~me~~...Stop pulling.~~I'm not gonna go~~
~~MATT:~~ YOU'RE GONNA SPEND SIX GLORIOUS WEEKS AT PISMO BEACH IF
WE HAVE TO DRAG YOU THERE.

JACK: ~~me~~, LET GO OF ME!

~~Dick:~~ ~~MATT:~~ GRAB HIM, JOE.

~~Frank:~~ ~~WILLIE:~~ I GOT HIM.

JACK: FELLOWS, PLEASE...

~~WILLIE:~~ WHAT A SLOGAN!

~~WILLIE:~~ ~~MATT:~~ (SING) NOW IS THE HOUR
TO TAKE A SHOWER
WHILE THE BLOOM IS ON THE SAAAAAGE.

JACK: NOW LOOK, YOU TWO FELLOWS,^{now look} THIS IS RIDICULOUS.^{now do you hear?} TURN ME LOOSE!
OR I'LL SUE YOUR COMPANY...NOW GET OUT OF HERE..GET OUT, I
SAID...OUT...OUT...OUT!

(SOUND: LOUD DOOR SLAM)

JACK: Wow!...That's the last time I ever enter a contest. Imagine
those guys coming in here and trying to force me to---

ROCH: (COMING IN) BOSS...BOSS, I THOUGHT YOU HAD GONE.

JACK: Gone? No one's gonna make me--Rochester, where are you going
with your suitcase?

ROCH: WELL, I FIGURED WHILE YOU WERE SPENDING SIX GLORIOUS WEEKS
AT PISMO BEACH, I'D GO AND HAVE MY OTHER TONSIL TAKEN OUT.

JACK: Well, I'm not going and you can have that done tomorrow
during your lunch hour.

ROCH: OKAY, OKAY.

(APPLAUSE AND PLAYOFF)

JD

ATX01 0313372

DON: Ladies and gentlemen, it is my extreme pleasure now to present the Vice President of the Columbia Broadcasting System, Mr. Howard Meighan.
Meighan: Ladies and gentlemen.
(APPLAUSE)

MEIGHAN: Ladies and gentlemen, I am here on behalf of the Columbia Broadcasting System to offer our congratulations to Jack Benny for having won the greatest honor that has ever been bestowed on a radio artist. Radio Daily conducted a poll among all the radio editors and columnists in the United States and Canada, and Jack Benny was selected as the greatest radio personality in the past twenty-five years.

JACK: *Well*, Gee, and I'm only thirty-nine.

MEIGHAN: Seriously, Jack, CBS wants to add their congratulations to the many you have no doubt already received.

JACK: Well, thank you, Mr. Meighan, and I'm very grateful and very proud of this honor. I want to thank Radio Daily who conducted the poll, and the radio editors and columnists of the United States and Canada... and I'd like everyone to know that this tribute is equally shared with my cast, my writers, in fact every member of my staff. And I also want to thank you listeners who have been so loyal through the years... Thanks very much.

(APPLAUSE)

DON: Jack will be back in just a moment, but first ---

IR

ATX01 0313373

THE JACK BENNY PROGRAM
SUNDAY, MARCH 12, 1950
CLOSING COMMERCIAL

SHARBUTT: Let your own taste and throat be the judge!

HIESTAND: For smoothness and mildness ...

SHARBUTT: There's never a rough puff in a Lucky Strike!

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness ...

HIESTAND: There's never a rough puff in a Lucky Strike! And that's because ...

SHARBUTT: LS - MFT

LS -- MFT

HIESTAND: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco that gives you smoothness and mildness with never a rough puff.

SHARBUTT: Listen to what Mr. Tom Jones, an independent tobacco auctioneer from Mount Airy, North Carolina, recently said -

VOICE: In eighteen years of auctioneering, at market after market, I've seen the makers of Lucky Strike buy fine tobacco - fine, ripe cigarette tobacco that makes a smooth, mild smoke. I've smoked Luckies for fifteen years.

VR

A1X01 0313374

THE JACK BENNY PROGRAM
SUNDAY, MARCH 12, 1950
CLOSING COMMERCIAL (CONTINUED)

HIESTAND: Millions of smokers, including the glamorous movie star, Marlene Dietrich, take a tip from the experts and smoke Lucky Strike. Just recently, lovely Miss Dietrich said...

GIRL: Every Lucky Strike I've ever smoked has tasted mild and smooth to me. That's the big reason why I've smoked them for many years.

SHARPUFF: And for your own real, deep-down smoking enjoyment, light up a Lucky!

HIESTAND: Let your own taste and throat be the judge ... for smoothness and mildness, there's never a rough puff in a Lucky Strike! Get a carton today!

VR

ATX01 0313375

(TAG)

-22- (REV.)

JACK: Ladies and gentlemen, I want to talk to you about the 1950 Easter Seal Sale for crippled children. In these trying days when so much thought and money is being spent to destroy, what a wonderful thing it is to be able to give someone a chance to mend. *The Easter Seal Campaign - campaign* The Easter Seal Campaign does just that by helping crippled children. So won't you please send what you can as soon as you can to Crippled Children, Post Office Box five O five O, Chicago, 80, Illinois.

(SOUND: PHONE RINGS)

JACK: ~~I'll get it, Rochester.~~ Ah! *I have me.*

(SOUND: RECEIVER UP)

JACK: Hello... Oh, hello Mary... *Yes,* I'm sorry you couldn't come over to my house today.. we had such excitement... How's your... *Mary* Gezundheit.... How's your ... Gezundheit... *How's your...* Gezundheit. *That was a long one...* What? .. Oh, I was gonna ask how your cold was, but never mind... What *do you say,* *Mary,* you heard what Mr. Meighan said ... well, thanks, Mary... I feel very happy about it. So long, Doll.

(SOUND: RECEIVER DOWN)

(APPLAUSE)

DON: ~~Ladies and gentlemen don't forget the 1950 Easter Seal Campaign for Crippled Children. So please send what you can as soon as you can to Crippled Children, Post Office Box 5050, Chicago, 80, Illinois.~~

Be sure to hear Dennis Day in "A Day In The Life of Dennis Day" ... Stay tuned to the Amos 'N' Andy Show which follows immediately.....

THIS IS CBS ... THE COLUMBIA BROADCASTING SYSTEM.

J.D.

ATX01 0313376

PROGRAM #28
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, MARCH 19, 1950

CBS

4:00 - 4:30 PM PST

AS BROADCAST

MO

ATX01 0313377

THE JACK BENNY PROGRAM
SUNDAY, MARCH 19, 1950
OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM...presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Scientific tests prove Lucky Strike is milder than any other principal brand of cigarettes!

SHARBUTT: Scientific tests prove Lucky Strike is milder than any other principal brand of cigarettes!

HIESTAND: That fact is verified by an independent consulting laboratory with more than fifteen years' experience in cigarette research.

VOICE: Based on our analytical findings, it is our opinion that Lucky Strike cigarettes are the mildest of the six major brands tested.

SHARBUTT: And no wonder Lucky Strike cigarettes have been proved milder! For years Lucky Strike has conducted a unique and vast program in research...in quality controls...and manufacturing methods. And, today, tomorrow, always --

HIESTAND: LS - MFT

LS - MFT

SHARBUTT: Lucky Strike means fine tobacco...fine, light, naturally mild tobacco that gives you smoothness and mildness with never a rough puff!

HIESTAND: So light up a lucky and prove to yourself what scientific tests prove -- Lucky Strike is milder than any other principal brand of cigarettes!

GS

ATX01 0313378

THE JACK BENNY PROGRAM
SUNDAY, MARCH 19, 1950
OPENING COMMERCIAL (CONT)

SHARBUTT: Let your own taste and throat be the judge. For
smoothness and mildness -- there's never a rough puff in
a Lucky Strike!

GS

ATX01 0313379

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY...WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE...MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN JUST FOUR DAYS FROM NOW, THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES WILL PRESENT THEIR ANNUAL AWARDS. AND WHEN THE WINNERS ARE ANNOUNCED...JACK BENNY, BEING A MAN OF HIGH IDEALS AND NOBLE CHARACTER, WILL BE THE FIRST TO SAY ---

JACK: I was robbed.

DON: AND HERE HE IS...JACK BENNY!

(APPLAUSE)

JACK: *thank you --* Thank you, thank you..Hello again, this is Jack Benny talking. And Don, I'm glad you brought up the subject of the Academy Awards, because --

PHIL: *Timper, Timper - just hold your hair up a minute. After all* Wait a minute, Jackson, wait a minute. Where do you come off all saying you wuz robbed?

JACK: Huh?

PHIL: *Well,* The winners haven't even been announced yet.

JACK: I know, but --

DON: And you haven't made a picture for five years.

JACK: I know, I know.

DENNIS: You've only got one show, too.

JACK: Dennis!

DENNIS: *Boy, are you slipping!*

MO

ATX01 0313380

JACK: ...Dennis! Go sit down

DENNIS: Oui, Mon Capitan.

JACK: You can stop that, too. Phil, when I said, "I was robbed", I was referring to last year. That's when they did the casting for the picture "All The King's Men", and the director asked me if I'd like to compete for the lead...so I even went down to the studio.

DON: Well, don't feel bad about not getting the part, Jack... After all, Broderick Crawford is a wonderful actor.

JACK:Broderick? ... Holy Smoke, I thought it was Joan and I wore my Charlie's Aunt costume... How do you like that?

DON: Well, Jack, weren't you embarrassed going out to the studio dressed up like Charlie's Aunt?

JACK: Not at first, Don, but coming home on the street car, my bustle crept up, and I looked like the Hunchback of Notre Dame....Anyway, that was my one chance to win an Academy Award.

PHIL: *huh* Don't take it too seriously, Jackson. Winning an award isn't important. Long as you're doing the right thing, that's all that matters.

JACK: What do you mean?

PHIL: Well, take the picture I just made... "Wabash Avenue". Let Victor Mature and Betty Grable win the awards. I'm happy knowing that I was adequate in the part. the part I did was alright. These producers were smart to think of me.

Jack: well, we're back to Francis the mule.

Phil: well, I want to tell you something, Jackson. seriously, those producers were smart to think of me.

JD

ATX01 03133B1

(REVISED) -3-

JACK: Phil, casting you was a natural. When they thought of making the picture, they thought of Chicago for ~~a~~ ^{the} locale. When they thought of Chicago, they thought of Wabash Avenue. When they thought of an avenue, they thought of a street. When they thought of a street, they thought of a gutter.. and ~~a~~ ^{any} three year old could take it from there... So Phil, as far as the perfect casting is concerned, don't take any --

PHIL: Now wait a minute, ~~Jackson,~~ ^{just hold it a minute..} you've got it all wrong.. That part had nothing to do with drinking. They needed someone who could play the part of a night club owner, a gambler, ~~and~~ a great lover.

JACK: ~~not~~ ^{such?} a great lover, ~~not~~ ... Well, Phil, let me ask you something. If you're such a great lover, how come at the end of the picture Victor Mature marries Betty Grable?

PHIL: Because Alice made 'em change the finish.

JACK: Alice?

PHIL: She ain't sharin' me with nobody even in the land of make-believe.

JACK: Phil, you're the hammiest guy I ever met.

PHIL: Oui, Mon Capiten.

KM

ATX01 0313382

JACK: *I'm glad you agree --*
No, mon Capitan..Now kids, lets--

MARY: (COMING IN) Hello Jack, hi ya, fellows.

JACK: Well Mary, welcome back.

(APPLAUSE)

PHIL: Hi'ya, Liv, good to see you again.

DON: We sure missed you, Mary.

MARY: *Well*, Thanks, fellows. And Jack, next time I have a cold don't send your doctor to take care of me.

JACK: Why not, he's an excellent physician.

MARY: Yeah, but boy is he nearsighted!

JACK: ~~Where~~ *The doctor?*

MARY: When he came into the house, I thought I'd save a little time..so I stuck out my tongue and he hung his hat on it.

JACK: No kidding, is he that near-sighted?

MARY: Worse than that, *when* he went to listen to my chest, he put his ~~stethescope~~ ^{stethescope} against the radiator and said, "stop hissing me, I'm here to help". *you.*"

JACK: Had a little trouble with stethescope.

MARY: Yes, I did.

JACK: Next time we do the joke, we'll make it needle. Well anyway, Mary ... I can tell by the twinkle in your eye that never happened.

MARY: (LAUGHINGLY) Oui, mon Capitan.

JACK: I thought so ... Well, anyway, Mary, you're back on the program and that's all that matters.

PHIL: Hey Livvy, how did you happen to catch the cold in the first place?

MARY: Well, one night I went out riding with Jack ... and his car has no windshield.

DON: No windshield, well, how come Jack didn't catch cold, too?

ATX01 0313383

MARY: (LAUGHINGLY) he sits on the floor and drives by periscope.

JACK: (MOCKING) Drives by periscope, drives by periscope...

stop making things up. Now come on, Dennis, let's have
your song,

DENNIS: No.

JACK: What?

DENNIS: I don't want to sing yet, I've only had three laughs up to
now.

JACK: Oh for heaven's sakes, Dennis, who counts their laughs?

DENNIS: Phil does.

JACK: Phil...counts his laughs?

DENNIS: As soon as he gets five, he runs over to NBC.

JACK: Dennis, you yourself said ^{with you} I've only got one show...
Please let me keep it. Now go ahead and sing.

DENNIS: ~~Oui, Mon Capitain.~~ Well, how about my other two laughs?

JACK: ~~Sing~~ here mind - sing!

(APPLAUSE)

(DENNIS'S SONG: "MUSIC, MUSIC, MUSIC")

(APPLAUSE)

AL

ATX01 0313384

JACK: *Shay* - That was Music, Music, Music sung by Dennis, Dennis, Dennis.
And very good.

DENNIS: That he says once.

JACK: Oui, Mon Capitan..And now ladies and gentlemen, as we mentioned before..it is only a few more days to the presentation of the Academy Awards..The leading male nominees for their outstanding performances are Broderick Crawford for "All The King's Men"..Richard Todd for "The Hasty Heart"... Gregory Peck for "Twelve O'clock High"..
John Wayne for "Sands of Iwo Jima"...and Jack Benny for his outstanding performance in "The Champion"..So tonight we are going to --

MARY: Jack...Jack...what are you talking about?

JACK: Huh?

MARY: Kirk Doug - Douglas is up for the award ... He was the star of "The Champion".

JACK: Well, go back to stethescope again. I'll bet you a thousand dollars Douglas is easier to say than stethescope ... what did you say, Doll?

MARY: I said Kirk Douglas is up for the award. He was the star of "The Champion".

JACK: Mary, that was for the picture. I'm talking about my radio performance. I did "The Champion" on the radio a year ago.

MARY: Well, who's gonna give an award for that?

JACK: I don't know, Mary. I got one last week, let's take a chance ... so tonight we are gonna offer our new version of "The Champion" in which ...

(SOUND: PHONE RINGS)

JACK: Excuse me.

(SOUND: RECEIVER UP)

ATX01 0313385

JACK: Hello.

ROCH: HELLO CHAMP, THIS IS ROCHESTER.

(APPLAUSE)

JACK: Hello, Rochester...what do you want?

ROCH: I FINISHED PACKING YOUR BAGS FOR YOUR TRIP TO PALM SPRINGS.

JACK: Oh good, good...I want to leave right after the program tonight...You're sure you got everything.

ROCH: YES SIR!...I PACKED YOUR RIDING HABIT.

JACK: Uh huh.

ROCH: YOUR TENNIS RACKET.

JACK: Uh huh.

ROCH: YOUR GOLF CLUBS AND A PICK AND SHOVEL.

JACK: A pick and shovel?

ROCH: YOU KNOW HOW YOU ARE WHEN YOU LOSE A BALL.

JACK: Rochester, I may lose a ball once in awhile but I don't dig holes on a golf course.

ROCH: I DON'T KNOW, LAST YEAR THEY FOLLOWED YOU AROUND PLANTING PALM TREES.

JACK: All right, all right... Now Rochester, ^{I'll} I'll spend a lot of time in the sun, so you better pack my yellow shorts.

ROCH: BETTER NOT TAKE THE YELLOW ONES, BOSS, THEY'RE FULL OF MOTH HOLES.

JACK: ^{my yellow shorts} Oh, well then pack my blue ones.

ROCH: THEY'RE NOT BACK FROM THE CLEANERS.

JACK: Oh...Well in that case, pack my black ^{ones} shorts.

ROCH: YOU SOLD THEM TO GORGEOUS GUSSIE.

JD

A1X01 0313386

JACK: Oh yes...Well, I'll buy some at the Springs.

ROCH: BY THE WAY BOSS...IN CASE ANYONE WANTS TO GET IN TOUCH WITH YOU, WHERE WILL YOU BE STAYING?

JACK: At the beautiful Flamingo Hotel.

ROCH: BUT MR. BENNY, THE FLAMINGO HOTEL ISN'T IN PALM SPRINGS.... IT'S IN LAS VEGAS.

JACK: I know...but now when I do go to Las Vegas, I can stay there. Now Rochester...did you take care of everything else?

ROCH: UH HUH...I EVEN PACKED YOUR VIOLIN.

JACK: What?

ROCH: YOU KNOW IT'S PRETTY CROWDED IN PALM SPRINGS.

JACK: What's my violin got to do with it?

ROCH: WELL IF YOU WALK INTO A HOTEL AND THERE'S NO VACANCY, YOU CAN MAKE ONE.

JACK: Rochester, did you think of that all by yourself?

ROCH: OUT, MON CAPITAN.

JACK: I thought so...^{well} Goodbye.

ROCH: SO LONG, CHAMP.

(SOUND: RECEIVER DOWN)

and now

JACK: *and now*, LADIES AND GENTLEMEN, FOR OUR FEATURE ATTRACTION TONIGHT, WE ARE GOING TO PRESENT OUR NEW VERSION OF ---

DON: Oh Jack...Jack... *Jack*.

the new one --

JACK: Yes, Don.

DON: *I*, I think we ought to get the commercial in ^{new} before we do the play.

JD

ATK01 0313387

JACK: Oh yes, I'm glad you reminded me. What has the Sportsmen Quartet prepared?

DON: Well, they have a wonderful number, Jack, and they're dedicating it to you.

JACK: To me?

DON: Yes...You see, Jack, there's such excitement about the Academy Awards that they feel terrible that you've stopped making pictures.

JACK: No.

DON: Yes, they think that a star of your magnitude should project his personality ~~in~~ every possible medium.

JACK: Well...and so they're dedicating this number to me?

DON: Yes...Take it boys.

JD

ATX01 0313388

(INTRO)

QUART: YOU OUGHTA BE IN PICTURES
YOU'RE BEAUTIFUL TO SEE
YOU OUGHTA BE IN PICTURES
FOR YOU'RE AS CUTE AS CAN BE.
YOU'RE HANDSOMER THAN GABLE
YOU'RE SEXIER THAN FLYNN
YOUR LEGS ARE JUST LIKE GRABLE'S
PLEASE TELL US, JACK, WHERE'VE YOU BEEN.
YOUR EYES ARE AS SOFT AND BLUE
AS THE WATERS OF LAKE LOUISE
YOUR HAIR IS A WORK OF ART
BUT PLEASE DON'T LOSE IT IN THE BREEZE.
YOU'RE FUNNIER THAN POP EYE
YOU'D FILL UP EVERY HOUSE
YOU OUGHTA BE IN PICTURES
LIKE MICKEY MOUSE.
YOU OUGHTA MAKE A PICTURE
WITH L S M F T
THEY'RE NOW IN TELEVISION
THEY'RE DANCING SO GRACEFULLY
THEY NEVER SEEM TO WORRY
THEY'RE NEVER OUT OF STEP
THEY LEARNED FROM ARTHUR MURRAY.
THAT'S WHY THEY'RE HEP, FULL OF PEP.

Jack: me?
Jack: you?
Jack: no!

Jack: I am?

(CONTINUED)

KM

ATX01 0313389

QUART: THEY'RE SO ROUND, SO FIRM,
(CONT'D)
SO FULLY PACKED,
THERE'S ~~SOFT~~ ^{SOFT} A PUFF THAT'S RUFF.
WE'VE SMOKED THEM FOR NIGH ON TWENTY YEARS.
THEY ARE THE ONES WE LUFF.

THEY OUGHTA WIN AN OSCAR
FOR SMOKING THAT IS GRAND
SO KEEP ON BUYING LUCKIES
YOUR FAVORITE BRAND.

JACK: LUFF?

(APPLAUSE)

KM

RTX01 0313390

(THIRD ROUTINE)

JACK: Very good, boys, *Don, that was really wonderful.* And now for our play....Take it, Don.

DON: LADIES AND GENTLEMEN....FOR OUR FEATURE ATTRACTION TONIGHT, WE PRESENT OUR NEW VERSION OF THAT THRILLING DRAMATIC STORY OF THE PRIZE RING ENTITLED, "THE CHAMPION"....CURTAIN...
MUSIC...

(MUSIC: FADE FOR JACK'S SPEECH)

JACK: (FILTER) (LITTLE TOUGH) MY NAME IS MIDGE BENNY...I'M THE MIDDLEWEIGHT CHAMPION OF THE WORLD...PEOPLE SAY I'M A HEEL... THEY SAY I'D SLUG MY OWN GRANDMOTHER...BUT THEY'RE WRONG... GRANDMA'S A HEAVYWEIGHT....MY STRUGGLE TO THE CHAMPIONSHIP WAS A TOUGH ONE...IT STARTED TWO YEARS AGO...

(SOUND: FOOTSTEPS START)

JACK: (FILTER) I WAS TRUDGING ALONG A DUSTY KANSAS ROAD, HITCH HIKING WITH MY BEST FRIEND BUBBLES.

(REG. MIKE) You tired, Bubbles?

DON: Pretty much, Midge.

JACK: Well, we'll be in Los Angeles in a few days...I hear it's a great place, but there's a lot of smog there.

DON: Smog...what's that?

JACK: That's fog with a garlic breath...Anyway, it won't be long now.

(SOUND: CAR APPROACHING)

JACK: As soon as we get there *hur* -- Bubbles, look out....here comes a car!

(SOUND: BRAKES SQUEAL)

MARY: (SEXY) Hello boys, do you want a lift?

KM

A1X01 0313391

JACK: (FILTER) THE CAR STOPPED IN FRONT OF US..IT WAS THE LATEST MODEL DRIVEN BY A BEAUTIFUL GIRL WITH A CONVERTIBLE TOP...
I COULD TELL BY THE DARK PART IN HER BLONDE HAIR THAT SHE HAD JUST CONVERTED IT.....THERE WAS A MAN SITTING NEXT TO HER...

AS BUBBLES AND I STARTED TO GET INTO THE CAR, SHE SAID:

MARY: Hop into the back seat, boys.

JACK & DON: (REG. MIKE) Thanks a lot.

(SOUND: CAR DOOR SLAMS...CAR DRIVES OFF...MOTOR TO BACKGROUND)

MARY: How far you boys going?

DON: All the way to Los Angeles.

MARY: Los Angeles, eh?....I've got an aunt who lives in a suburb of Los Angeles.

JACK: Glendale?

MARY: No, Tehachapi!

JACK: Oh....By the way, Miss...your boy friend doesn't seem very talkative.

MARY: He talks with his fists...He's Slugger Brown...the middleweight champ of the world.

LEONARD: Yeah.

MARY: We can only take you boys as far as Omaha...Slugger is fighting there tonight.

LEONARD: Yeah.

JACK: Are you really Slugger Brown?

LEONARD: Yeah.

JACK: And you're...you're the middleweight champ?

LEONARD: Yeah.

JACK: And you're fighting tonight in Omaha?

LEONARD: Yeah.

ATX01 0313392

JACK: (FLITTER) THIRTY-SIX "YEAH'S" LATER WE ARRIVED IN OMAHA...
DURING THE RIDE, I FOUND OUT A LOT ABOUT SLUGGER AND HIS
GIRL FRIEND FLAMINGO...HER NAME USED TO BE MARY, BUT SHE
WANTED A FREE WEEK THERE, TOO....I WATCHED THE FIGHT THAT
NIGHT AND SAW SLUGGER BROWN COLLECT THIRTY THOUSAND BUCKS...
IT WAS THEN I, MIDGE BENNY, DECIDED TO BECOME A PRIZE
FIGHTER...BUBBLES AND I HITCH-HIKED TO LOS ANGELES, AND I
WENT TO SEE THE FOREMOST FIGHT MANAGER IN TOWN...I STRIPPED
MYSELF TO THE WAIST...HE LOOKED AT MY CHEST AND SAID:

DENNIS: That reminds me, I'm having spare-ribs for dinner.

JACK: (REG. MIKE) Don't be funny, Mr. McNulty...I may not look
so good now, ^{but} but you give me two or three months of training,
and I'll be a champion someday...~~do you hear~~, a champion, ~~do you hear~~

DENNIS: Now wait a minute, ^{my} boy, fighting is a tough game...I used
to be a fighter myself.

JACK: You?
~~Fight you are, me boy.~~

DENNIS: ~~Yeah~~...I'll never forget ~~my~~ last bout....It was with Killer
Nelson...I was afraid of him, but they made me go in the
ring and fight.

JACK: They did, eh?
~~and they did~~

DENNIS: Yeah, first we were fighting in the center of the ring..then
up against the ropes...then he kept after me and after me...
and finally he caught me in the wrong corner and knocked me
out.

JACK: What corner was that?

DENNIS: Pico and Sepulveda.

JACK: Pico and Sepulveda!

JA

ATX01 0313393

DENNIS: The fight was held in New Orleans.

JACK: Oh...Who else did you fight?

DENNIS: Well, the most exciting fight I ever had was the one with Joe Louis.

JACK: You...you fought Joe Louis?

DENNIS: Yeah, he murdered me.

JACK: Well, why did you fight him?

DENNIS: I won the chance on a quiz program.

JACK: That?

DENNIS: And eight glorious weeks at the Cedars of Lebanon. ~~hospital~~

JACK: Oh..Well look, Mr. McNulty, that ~~doesn't~~ discourage me..
I wanna be a fighter...Will you handle me?

DENNIS: All right, ~~tell~~ ^{me boy}...I'll be your manager. Go over to the gym
and let ~~me~~ ^{my} trainer, Punchy McNeil, get you in condition.

JACK: (FILTER) ~~BUBBLES~~ AND I WENT OVER TO THE GYM...IT WAS A
LARGE GLOOMY PLACE SMELLING OF LINIMENT...HERE, IN THIS
EDIFICE OF CONCRETE AND STEEL, MEN DEDICATED THEIR LIVES
TO THE INHUMAN PURSUIT OF MANGLING AND MAIMING...IT WAS HERE
THAT THE BEAST IN MAN OVER-RODE ALL HUMAN QUALITIES, AND
ONE MAN WOULD TRY TO PUMMEL ANOTHER'S CONTEMNANCE BEYOND
RECOGNITION FOR THE SAKE OF MONETARY REWARD.

NELSON: The preceeding speech was written by William Paley, Junior.

JACK: (FILTER) (HE NOT ONLY MADE ME HIRE HIS SON, BUT I ~~HAD~~ TO
GIVE HIM CREDIT YET.).....I LOOKED AROUND THE GYM TRYING TO
FIND PUNCHY MCNEIL...FINALLY I ASKED A MAN LEANING AGAINST
THE RING.

(REG. MIKE) Excuse me, Mister, but I'm looking for Punchy
McNeil.

JA

ATX01 0313394

MEL: (MOOLEY) Dat's me! (SNIFF)

JACK: Well, I'm Midge Benny.

MEL: ~~I'm~~ Pleased to know youse. (SNIFF)

JACK: Now look, Punchy...I'm trying to be a fighter and Mr. McNulty wants you to train me.

MEL: Okay, but you oughta think it over...fighting is a tough racket. (SNIFF) I should know because I used to be a fighter myself. (SNIFF)

JACK: No.

MEL: Yeah. I had my first fight ~~way~~ back in 1932. (SNIFF)

JACK: Gosh,

MEL: ~~Yeah~~, I spent twelve years in the ring. (SNIFF)

JACK: Twelve years!

MEL: ~~Yeah~~, but I finally came to, got up, and went home.

JACK: Well look, Punchy, I want to --

MEL: Wait a minute, I didn't finish my story.

JACK: Oh, there's more?

MEL: ~~Yes~~. ~~Yeah~~.

JACK: What?

MEL: (SNIFF)

JACK: Oh..well, tell me, Punchy, were you always a fighter?

MEL: ~~No~~. No, I used to be a musician with Guy Lombardo's Band.

JACK: Go on, you were never with Lombardo.

MEL: Oh yes (SNIFF) Yes (SNIFF, SNIFF) Yes I was (SNIFF)

JACK: (FILTER) ON THAT LAST SNIFF HE VACUUMED THE HANDKERCHIEF
RIGHT OUT OF MY VEST POCKET.

MEL: Come on Midge, let's start training.

JA

ATX01 0313395

JACK: (FILTER) TWO WEEKS LATER I WON MY FIRST FIGHT...~~AND~~ A WEEK LATER, MY SECOND..THEN MY THIRD, FOURTH, FIFTH--UNTIL I HAD WON TWENTY-EIGHT FIGHTS...IN TWO SHORT YEARS, I WAS MATCHED TO FIGHT THE CHAMP, SLUGGER BROWN...I WAS IN MY DRESSING ROOM WITH MY MANAGER WHEN THE DOOR OPENED.

(SOUND: DOOR OPENS)

MARY: (OOMPHY) Hello, Midge..How you doin'?

JACK: IT WAS HER AGAIN...SHE WAS WEARING A SWEAT-SHIRT THAT HAD FLAMINGO HOTEL WRITTEN ON IT..THIS WAS OVERDOING IT.....I WALKED OVER TO HER AND SAID:

(REG. MIKE) Hello, Baby...what brings you here?

MARY: Well, I heard you were going to fight the champ, and I wanted to see if you're ready for the main event.

JACK: ~~W~~, Sure, I'm ready.

MARY: Well, if you want to, you can kiss me for luck.

JACK: Okay, here.

(JACK GIVES MARY A QUICK COLD KISS)

MARY: ...Hmmm, still a preliminary boy.

JACK: Oh yeah..Now look, Baby...how's about a date tonight..after I knock out the champ.

MARY: I've got news for you, Midge...You're not knocking out anybody. You're throwin' the fight.

JACK: Are you kidding?

MARY: If you don't believe me, here's your manager, ask him.

JA

BTX01 0313396

JACK: (ACTING HYSTERICALLY) McNulty..are you crazy? Would I fight for two years in tank towns for this?..WOULD I SPEND TWO YEARS GETTING MY BRAINS KNOCKED OUT JUST SO I COULD TAKE A DIVE????..WOULD I WORK MY WAY UP TO *TITLE BOUT JUST TO THROW THE FIGHT?????..WOULD I???? WOULD I????

DENNIS: Why don't you turn the page and find out? *Jack: what?*
oh - why don't you turn the page and find out?

JACK: (FILTER) I TURNED THE PAGE, AND THERE IT WAS...I WAS TO TAKE A DIVE IN THE FIFTH ROUND.....WILLIAM PALEY, JUNIOR, HAD DOUBLE-CROSSED ME...WELL, I WASN'T GOING TO DO IT... I HAD WORKED AND FOUGHT TO BE CHAMPION..AND TONIGHT I WAS GOING TO FIGHT TO WIN!

(SOUND: CROWD NOISES UP...SEVERAL CLANGS OF FIGHT GONG)

MEL: (STRAIGHT) INTRODUCING...AT ONE HUNDRED AND FIFTY NINE POUNDS...THE MIDDLE WEIGHT CHAMPION OF THE WORLD...SLUGGER BROWN.

(SOUND: CHEERS)

MEL: THE SLUGGER IS WEARING PURPLE TRUNKS...AND NOW FOR HIS WORTHY CHALLENGER...WEIGHING ONE HUNDRED AND FIFTY FIVE POUNDS..MIDGE BENNY.

(SOUND: CHEERS)

MEL: MIDGE IS WEARING BLACK SHORTS..~~HE GOT THEM BACK FROM~~
~~GORGEOUS GUSSEY~~

(SOUND: CHEERS)

Jack: they were too big for you.

JA

ATX01 0313397

MEL: AND NOW FOR YOUR SPORTS ANNOUNCER.

NELSON: GOOD EVENING, LADIES AND GENTLEMEN OF THE RADIO AUDIENCE....
THE MEN ARE IN THE CENTER OF THE RING RECEIVING THEIR
INSTRUCTIONS...THEY GO BACK TO THEIR CORNERS WAITING FOR THE
BELL.

(SOUND: GONG..LIGHT CROWD NOISES CONTINUING THROUGH
FIGHT)

NELSON: And there it is, round one...Slugger comes out of his corner
and starts mixing furiously. Midge meets him like a wildcat
with a right and a left and now for a few words from our
sponsor, THE SAGEBRUSH SOAP COMPANY...LOOK CLEAN! FEEL
CLEAN! BE CLEAN!..AND REMEMBER OUR SLOGAN..NOW IS THE
HOUR, TO TAKE A SHOWER, WHILE THE BLOOM IS ON THE SAGE....
NOW, BACK TO THE FIGHT. WELLLL....that was an exciting
round....Slugger's nose is still bleeding and Midge's eye is
tightly closed...Now we're waiting for the bell for the
second round.

(SOUND: GONG)

NELSON: THERE'S THE BELL...THE BOYS COME OUT AND CIRCLE EACH OTHER...
THEY'RE STILL CIRCLING EACH OTHER.

JACK: (FILTER) WE CIRCLED EACH OTHER THREE TIMES, THEN MY
OPPONENT LEANED OVER TO ME AND SAID:

LEONARD: Hey bud..bud.

JACK: (REG. MIKE) Who, me?

LEONARD: Yeah...come here a minute.

JACK: ...What is it?

VE

ATX01 0313398

LEONARD: What round you going to take the dive in?

JACK: The fifth

LEONARD: Uh uh.

JACK: What?

LEONARD: Make it the third!

JACK: The third? Why?

LEONARD: My feet are killing me.

JACK: Well look, Slugger...I'm not throwing this fight. I'm in here to win, so start mixing it. *do you understand?*

LEONARD: Oui, Mon Capitan.

JACK: Okay, put up your dukes.

(SOUND: SOCK)

JACK: Ooooooooooh.

(SOUND: BODY THUD...CROWD CHEERS)

NELSON: THE CHAMP LANDS A TERRIFIC RIGHT CROSS...AND MIDGE BENNY IS DOWN!

JACK: (FILTER) YES, I WAS DOWN.

NELSON: THE REFEREE IS COUNTING OVER HIM.

MEL: (VERY VERY FAST) 1, 2, 3, 4, 5, 6, 7 8, 9, 10.

JACK: THE REFEREE WAS A TOBACCO AUCTIONEER...AS I LAY THERE BEATEN AND DAZED, MY WHOLE CAREER FLASHED IN FRONT OF ME... HOW IT STARTED TWO YEARS AGO...WHEN I WAS TRUDGING ALONG A DUSTY KANSAS ROAD, HITCH-HIKING WITH MY BEST FRIEND, BUBBLES.

(SOUND: FOOTSTEPS)

JACK: (REG. MIKE) You tired, Bubbles?

KM

ATX01 0313399

DON: Pretty much, Midge.

(SOUND: CAR APPROACHING)

JACK: Hey Bubbles, look out, here comes a car.

(SOUND: CAR STOPS WITH SCREECH OF BRAKES)

MARY: HELLO BOYS, YOU WANT A LIFT?

JACK: OH NO, WE'RE NOT GOING THROUGH THAT AGAIN...COME ON,
BUBBLES.

(APPLAUSE AND PLAYOFF)

ATX01 0313400

DON: Ladies and gentlemen, there's an important person about to knock on your door. He, or she, is your agent in the fight against tragedy, misery, disaster ... against tragedy that could happen -- even to you! So when that neighbor knocks at your door in the name of Red Cross -- give gladly ... give generously ... For every dollar you gave before; this year add a quarter more".....Join Red Cross. Thank you.

(APPLAUSE)

DON: Jack will be back in just a moment, but first....

KM

ATX01 0313401

THE JACK BENNY PROGRAM
SUNDAY, MARCH 19, 1950
CLOSING COMMERCIAL

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

SHARBUIT: Scientific tests prove Lucky Strike is milder than any other principal brand of cigarettes!

HIESTAND: Scientific tests prove Lucky Strike is milder than any other principal brand of cigarettes!

SHARBUIT: That fact is verified by an independent consulting laboratory with more than fifteen years' experience in cigarette research. The report from the consulting laboratory stated --

VOICE: Based on our analytical findings, it is our opinion that Lucky Strike cigarettes are the mildest of the six major brands tested.

HIESTAND: LS - MFT
LS - MFT

SHARBUIT: Lucky Strike means fine tobacco...fine, light, naturally mild tobacco that the makers of Lucky Strike consistently select and buy.

HIESTAND: Just listen to the words of Mr. B. V. Bowen, an independent tobacco buyer from Timmonsville, South Carolina. Recently he said ----

EXPERT: I've been in the tobacco business for forty years. And year after year, I've seen the makers of Lucky Strike buy fine, light, ripe tobacco that makes a smooth, mild smoke. I've smoked Luckies for twenty-two years.

GS

ATX01 0313402

THE JACK BENNY PROGRAM
SUNDAY, MARCH 19, 1950
CLOSING COMMERCIAL (CON'T)

SHARBUTT: So smoke a Lucky. You'll prove to yourself what scientific tests prove -- Lucky Strike is milder than any other principal brand of cigarettes!

HIESTAND: Let your own taste and throat be the judge -- for smoothness and mildness there's never a rough puff in a Lucky Strike - so round, so firm, so fully packed, so free and easy on the draw.

GS

ATXQ1 0313403

(TAG)

-22-

JACK: Ladies and gentlemen, next week at the same time our program will be coming to you from Palm Springs, and our guest will be Bob Hope .. so be sure and ---

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS)

UKIE: Mr. Benny?

JACK: Yes.

UKIE: Here's a telegram for you.

JACK: Right here, boy.. ~~Amo~~ hero's a tip.

UKIE: Gee, thanks... Now I can spend the rest of my life working.

(SOUND: DOOR SLAMS)

JACK: Hmmm.

MARY: Who's the wire from, Jack?

JACK: Let's see.

(SOUND: TELEGRAM OPENED)

JACK: Oh it's from Bob Hope ... Now isn't this clever.

MARY: What does he say?

JACK: "Dear Jack .. Happy to be on your program next week in Palm Springs, but I must warn you .. as soon as I get five laughs, I'm going out and play golf.." Gee, everybody counts.
... Goodnight, folks.

(APPLAUSE & MUSIC)

DON: Be sure to hear Dennis Day in "A Day In The Life of Dennis Day" ... Stay tuned for the Amos 'N' Andy Show which follows immediately..... THIS IS CBS ... THE COLUMBIA BROADCASTING SYSTEM.

JD

A1K01 0313404

PROGRAM #29
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, MARCH 26, 1950.

CBS

4:00 - 4:30 PM PST

PALM SPRINGS, CALIFORNIA

AS BROADCAST

RTX01 0313405

THE JACK BENNY PROGRAM
SUNDAY, MARCH 26, 1950
OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM ... presented by LUCKY STRIKE!

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: Scientific tests prove Lucky Strike is milder than any other principal brand of cigarettes!

SHARBUTT: Scientific tests prove Lucky Strike is milder than any other principal brand of cigarettes!

HIESTAND: That fact is verified by an independent consulting laboratory with more than fifteen years' experience in cigarette research. The report from the consulting laboratory stated -

VOICE: Based on our analytical findings, it is our opinion that Lucky Strike cigarettes are the mildest of the six major brands tested!

SHARBUTT: And no wonder Lucky Strike cigarettes have been proved milder! For years Lucky Strike has conducted a unique and vast program in research ... in quality controls ... and manufacturing methods. And, today, tomorrow, always --

HIESTAND: LS - MFT

LS - MFT

(MORE)

VR

ATX01 0313406

THE JACK BENNY PROGRAM
SUNDAY, MARCH 26, 1950
OPENING COMMERCIAL - (CONTINUED)

- SHARbutt: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco with smoothness and mildness and never a rough puff!
- Hiestand: So light up a Lucky. Prove to yourself what scientific tests prove -- Lucky Strike is milder than any other principal brand of cigarettes!
- SHARbutt: Let your own taste and throat be the judge. For smoothness and mildness -- there's never a rough puff in a Lucky Strike!

VR

ATX01 0313407

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: FROM PALM SPRINGS, CALIFORNIA .. THE LUCKY STRIKE PROGRAM,
STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL HARRIS,
ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: YES, LADIES AND GENTLEMEN, HERE WE ARE IN PALM SPRINGS..
AND THE STAR OF OUR SHOW IS IN THIS DESERT RESORT INCOGNITO
He put starch in his toupee.
He had his toupee starched so it would look like cactus,
AND HERE HE IS, JACK BENNY.

(APPLAUSE)

JACK: *thank you --*
Thank you, thank you. Hello again, this is Jack Benny
talking. And Don, you're wrong about my using starch on
my hair. It's just that I walked into the desert inn they
told me the price of a room, and my chair suddenly assumed
and
this interesting position. But Don, hasn't it been
exciting here in Palm Springs these last few days..
Especially yesterday when everybody was dressed up in
their western outfits and they had that big parade down
the main street. I felt so proud sitting up on that horse.

DON: Well Jack, I saw you in the parade and there's one thing
that puzzled me.

JACK: What's that, Don?

DON: That was a beautiful palamino you were riding, but why
were you sitting on him backwards?

JACK: Backwards? Well, how do you like that..I lost my glasses,
got on the horse and nobody told me..Isn't that awful?

ATX01 0313408

DON: Well, that's ridiculous..Glasses or no glasses, anybody can tell when they're riding ^{the} horse backwards..Couldn't you see the horse's tail?

JACK: That was his tail? I thought he had long eyelashes..Now let's change the subject, the censor is a nervous wreck..

Say. Say Don, where are you--

MARY: Hello, everybody..Hi ya, Don.

DON: Hello, Mary.

(APPLAUSE)

JACK: Hello, Mary.

MARY: Well .. if it isn't Hopalong Backwards.

JACK: Nobody told me...Anyway, Mary, I was in the parade and that's all that matters.

MARY: But Jack, even your costume didn't make sense.

JACK: What're you talking about? I thought it was very clever.. It was a western motif with a subtle touch of Palm Springs.

MARY: Only you would give it that subtle touch.

JACK: What?

MARY: Who else would wear a ten gallon hat, spurs, and a sun suit.

JACK: Mary, for your information, I borrowed that sun suit from the Queen of the Desert Circus..She was just my size.

MARY: But, Jack, you're a man. You ^{shouldn't have} ~~worn~~ worn the trunks..

JACK: Read that right ... read that right ...

MARY: Oh, I'm sorry --

JACK: We'll never get off the air tonight ...

MARY: But Jack, you're a man. You should've just worn the trunks ...

Why did you wear the top?

JACK: Why did I wear the top? I had to have someplace to keep my guns ... Anyway, the parade is over, so let's drop the subject.

ATK01 0313409

MARY: Okay, okay.

DON: Say, Mary, where are you living?

MARY: Oh, I'm at the Bonaire Village.

DON: Where are you staying, Don?

DON: Well, I'm over at Deep Well Ranch.

JACK: Deep Well - Don, why didn't you tell me? That's right next to the Palm Springs Biltmore.

DON: Oh, are you living at the Biltmore?

JACK: *no you see down* Me? Well..I have a place at the far end of Palm Canyon Drive..It's called The La Cantanta de Casa la Quinta de Castille Canyada.

DON: *a very* That's ~~an~~ unusual name. La Cantanta de Casa la Quinta de *Jack. Yeah. Sigh.* Castille Canyada...What does it mean?

MARY: That's Spanish for "Don't wash your dishes in the swimming pool."

JACK: (MOCKING) Don't wash your dishes in the swimming pool... *same joke. Just one you get right - may, look it --* Mary, why do you always have to --

MARY: Oh Jack, don't get mad..Here, have a date.

JACK: You can keep your dates. That's all I've had since I got down here..dates, dates, dates..That's all they sell here. No matter what kind of a store you go into, they sell dates.

MARY: You're not kidding..this morning I was walking down the street and saw a sign that said, "Palm Springs Maternity Hospital and Date Shop."

JACK: Maternity Hospital and Date Shop?

MARY: Their slogan is, "Cheaper By The Dozen."

JACK: Well, it doesn't surprise me..The Chamber of Commerce is gonna get you to take dates even if they have to--

PHIL: OKAY, JACKSON, STAND ASIDE,

HERE COMES HARRIS, THE NATION'S PRIDE!

(APPLAUSE)

ATX01 0313410

JACK: Phil..Phil..

PHIL: Just a minute, Dad..Ladies and gentlemen, I do hope you will excuse my appearance, but I've been swimming every day and my hair is a mess.

JACK: Phil, you don't have to apologize for anything, because here in Palm Springs you're supposed to let yourself go.. Have you been relaxing?

PHIL: Have I been relaxing? Jackson, last night at eleven thirty I was as limp as a rag.

JACK: I know, Phil, I know..When I passed the Chi Chi, they were trying to close the place, but your head was in the door... Then when you came out, you put a nickel in the parking meter and asked me if I'd like to dance.

PHIL: Oh..was that you in the sunsuit?

JACK: Yes.

PHIL: (LAUGHS)

JACK: What're you laughing at?

PHIL: I gave your phone number to Remley.

JACK: Oh, fine.

MARY: Say Phil, there sure has been a lot of excitement around here the last few days, hasn't there?

PHIL: You said it, Liv..You know this Circus Week is a big thing in Palm Springs. I read that people come here from all over the world.

MARY: All over the world?

PHIL: Sure..it was in this morning's paper..I've got the clipping right here...It says that during Circus Week there are people here from France, India, and Asia.

ATX01 0313411

clippings

JACK: France, India, and Asia?..Let me see that..Oh for---

That's Fresno, Indio, and Azusa...Phil, when are you gonna learn to read?

PHIL: All right, Jackson,^{all right} so I made a little mistake..At least I don't ride a horse backwards.

JACK: Oh you don't, eh? Well, what would you do if you lost your glasses?

PHIL: I'd drink it right out of the bottle.

JACK: Now cut that out! And that goes for all of you. Now I ^{here --} don't want any more silly talk because--

DENNIS: Hello, Mr. Benny.

JACK: Oh, hello, Dennis.

(APPLAUSE)

JACK: Dennis, it's about time you got here. Where have you been?

DENNIS: Oh, I was out in the hall trying to make a phone call and the funniest thing happened.

JACK: What was it?

DENNIS: I put a nickel in the phone, couldn't get my party, and a date came back.

JACK: What?

DENNIS: How they got a buffalo on one side of it, I'll never know.

JACK: They have ways, Dennis, believe me...Now look, kid, we have a long show to do so let's have your song.

DENNIS: Okay?.^{OK}By the way, Mr. Benny, did you see the parade yesterday?

JACK: Yes yes, I saw it.

DENNIS: Oh boy, what stunts and tricks.

JACK: I know, I know..Let's have your song.

ATX01 0313412

DENNIS: *An* old man was riding backwards.

JACK: Look, kids.

MARY: Dennis, that man riding backwards was Mr. Benny.

JACK: ~~Why don't you tell him the whole story?~~ Dennis, the reason I was on the horse that way was because I lost my glasses.

DENNIS: See, you're lucky.

JACK: What?

DENNIS: When I do a silly thing, I don't have an excuse.

JACK: *You better brother -- go ahead.* Dennis, sing, will you?

(APPLAUSE)

(DENNIS'S SONG.. "MY FOOLISH HEART")

(APPLAUSE)

RTX01 0313413

(SECOND ROUTINE)

JACK: That was Dennis Day singing "My Foolish Heart" from the picture of the same name..And now--

DENNIS: That's a silly title for a picture.

JACK: What?

DENNIS: "Of the Same Name."

JACK: That's not the title. *And now...*
uh... Jack: And now...

MARY: Oh Jack...

JACK: What is it, Mary?

MARY: I've been meaning to tell you..I bought a copy of Quick Magazine this morning and there's a story in it about you.

JACK: Quick Magazine? Where did you get it?

MARY: ~~In the corner drug store.~~

JACK: Drug store?

MARY: ~~Oh, pardon me; Pharmacy and Date Shop.~~

JACK: ~~That's better, watch it, sister..~~ Is it this week's issue?

DENNIS: Yes, Mr. Benny, and your picture is on the cover.

JACK: My picture, too?..Gee..How do I look, Dennis?

DENNIS: Why don't you spend a dime and find out?

JACK: I'm gonna buy one, Dennis, but I can't leave in the middle of a broadcast.

DENNIS: ~~Isn't it over yet?~~

JACK: No!..And that reminds me..we're still waiting for Bob Hope. He's our guest star. I wonder where he can be.

MARY: ~~Maybe he's playing golf.~~

JACK: I don't care what he's doing, he's supposed to be here.. I'm gonna send Rochester out to look for him..OH,
ROCHESTER..ROCHESTER.

(SOUND: DOOR OPENS)

ATX01 0313414

ROCH: YOU WANT ME, MR. BENNY?

(APPLAUSE)

JACK: Yes, Rochester, Mr. Hope hasn't arrived yet. Will you go out and look for him?

ROCH: I DON'T THINK I OUGHTA LEAVE NOW, BOSS.

JACK: Why not?

ROCH: WELL, I JUST FINISHED MAKING THAT LEMONADE LIKE YOU TOLD ME TO, AND I'M WAITING FOR THE AUDIENCE TO COME OUT.

JACK: Well, let that go for the time being because--

MARY: *Just*, Just a minute, Jack...Rochester, do you mean Mr. Benny is making you sell lemonade to the people after the show?

ROCH: YES, MA'AM..I'VE GOT FIFTY GALLONS OUT THERE.

MARY: Well, that's a new one...Jack, how do you know they'll be thirsty?

ROCH: OH, MR. BENNY MADE SURE OF THAT WHEN THE PEOPLE CAME IN.

MARY: What did he do?

ROCH: HE LOCKED THE DOORS, SHUT THE WINDOWS, STARTED THE SHOW, AND TURNED OFF THE AIR CONDITIONING.

JACK: Rochester--

ROCH: AND IF THAT DOESN'T DO IT, ON GOES THE HEAT.

JACK: Never mind that..Now look, Rochester, Bob Hope hasn't shown up yet and I'm worried about it...I want you to go out and see if you can find him.

ROCH: BOSS, THAT'S A MIGHTY BIG JOB..YOU KNOW MR. HOPE GETS AROUND AWFUL FAST.

JACK: Don't worry about that, Rochester, you can catch him.

ROCH: I DON'T KNOW..MR. PALEY COULDN'T CATCH HIM AND HE'S GOT BETTER BAIT THAN I HAVE.

ATX01 0313415

JACK: All right, all right...go out and see if you can find him.

ROCH: OKAY, BOSS.

(SOUND: DOOR SLAM)

DON: Say Jack, I didn't know ~~that~~ Bob was gonna be with us today. How did that happen?

JACK: Well, I told him I was gonna be in Palm Springs, so he--

(SOUND: KNOCK ON DOOR)

JACK: *Hey.* Maybe that's him now....COME IN.

(SOUND: DOOR OPENS)

MEL: Mr. Benny?

JACK: Yes.

MEL: Just a minute...Come in, Dobbin.

(SOUND: SLOW HORSES HOOFS)

MEL: That's Mr. Benny there..See?

GEORGE: (NEIGHS)

JACK: Wait a minute..what's this?

MEL: This is the horse you rode in the parade, he didn't get to see you then.

JACK: *He's really..* Well, what do you know, he really has got long eye lashes..
Thanks very much.

MEL: You're welcome.

GEORGE: (NEIGHS)

(SOUND: SLOW HORSES HOOFS..DOOR SLAMS)

JACK: *The horse's amazing - radio - radio's really amazing*
Radio's amazing. A horse knows enough to show up on time
but not Hope .. Well, as long as he isn't here yet, Don,
we might as well do the commercial. Where's the Sportsmen
Quartet?

DON: Jack, don't you remember..back in Hollywood you had a
discussion with them about their expenses.

A1X01 0313416

JACK: Oh yes, they won't be here..~~Then~~^{Dear} what are we gonna do, Don?

DON: Well Jack, you're very fortunate..You've heard the Guadalajara Trio at the Doll House haven't you?

JACK: The Guadalajara Trio? Yes.

DON: Well, through an interpreter, they agreed to come over and sing on the program today.

JACK: Through an interpreter?

DON: Yes, you see the boys don't speak a word of English.

JACK: Oh, well ~~then~~ how are they gonna do the commercial?

DON: Well, I showed them a package of Lucky Strikes, which they smoke too, and they ~~knew~~ exactly what I wanted.

JACK: Well good, good..are the boys here?
Yeah, yeah, come on in

DON: *Yesss, Come in,*"fellows.., This is Senor Jack Benny.
Fellows ..

BOYS: Buenos Dias, Senor.

JACK: Merci beaucoup...Now Don, what song have they prepared ~~for~~ ^{for} them

(SOUND: PHONE RINGS)

JACK: *Hi.* Excuse me a minute.

(SOUND: RECEIVER UP)

JACK: Hello.

ROCH: HELLO, MR. BENNY, THIS IS ROCHESTER.

JACK: Oh, have you found Mr. Hope yet?

ROCH: NO, BUT I'VE GOT A LINE ON HIM. WHEN HE LEFT YOUR REHEARSAL, HE WENT TO THE GOLF COURSE AND PLAYED TWO AND A HALF HOLES OF GOLF.

JACK: Two and a half holes?

ROCH: YEAH..A CROWD GATHERED ON THE THIRD FAIRWAY AND HE DID A PERSONAL APPEARANCE.

ATX01 0313417

JACK: *did Mr. Hope -- did Mr. Hope*
Oh, ~~he~~ leave the golf course then?

ROCH: YEAH, FROM THERE HE WENT TO THE DUNES FOR SOMETHING TO
EAT..THEN HE STOPPED AT THE INCOME TAX OFFICE..AND THEN
HE ~~went~~ --

JACK: Wait a minute, *wait a minute*, Rochester, the Income Tax Office is closed
on Sunday.

ROCH: FOR HIM THEY KEEP IT OPEN.

JACK: Oh yes..well keep looking, Rochester, you've got to
find him..

ROCH: OKAY.

(SOUND: RECEIVER DOWN)

JACK: All right, Don..let's have the Guadalajara Trio...What
number are they gonna sing?

DON: "Quiza, Quiza, Quiza."

JACK: Good..Take it, boys.....Take it, boys.....Dennis, you
speak Spanish, don't you?

DENNIS: *Si*, Señor.

JACK: *Well*, tell them to start their song.

DENNIS: *Commencen a cantata*.

JACK: Thank you. Thank you.

ATX01 031341B

(INTRO)

TRIO: SIEMPRE QUE TE PREGUNTO QUE CUANO CONO YO ONDE
TU SIEMPRE ME RESPONDES QUIZA QUIZA QUIZA. *Jack: Dan, I don't
hear any commerce
at all.*
Y ASI PASAN LOS DIAS Y YO DESPERANDO Y TU *hear any commerce
at all.*
SO SMOKE A LUCKY, SO ROUND, SO FIRM, SI SI
ESTAS PERDIGDO EL TIEMPO PENSANDO PENSANDO
IT'S L S M F T FOR ME, SI SI.
Y ASI PASAN LOS DIAS Y YO DESPERANDO Y TU
SO SMOKE A LUCKY, SO ROUND, SO FIRM, SI SI.
ESTAS PERDIGDO EL TIEMPO PENSANDO PENSANDO
YOU'LL NEVER FIND A ROUGH PUFF, NO ROUGH PUFF IN LUCKIES
Y ASI PASAN LOS DIAS Y YO DESPERANDO Y TU
SO SMOKE A LUCKY, SO ROUND, SO FIRM, SI SI.

(APPLAUSE)

ATX01 0313419

(THIRD ROUTINE)

JACK: That was "Quiza, Quiza, Quiza" sung by the Guadalajara Trio ..and very good, boys....Dennis, tell them ~~that~~ they were very good.

DENNIS: Muy bien, Senors.

JACK: And thanks for appearing on our program, boys, it was really a pleasure listening to you.

LAMBERTO: El nos dijo que venieramos sera bueno, pedidle el dinero ahorita.

MARIO: El no paga na da nunca tuvo intenciones.

CHUEY: Oh no sean tontos, si Uds. creen que now ban a pagar estan locos!

JACK: *sighs* Hm...what did they say, Dennis?

DENNIS: One guy said that they were gonna be paid for singing here tonight, and the other two said he was crazy.

JACK: *well, well, look. I'll pay them--* Oh...Well tell 'em I'll see 'em/tomorrow.

DENNIS: He'll see you tomorrow, fellows.

JACK: TELL THEM IN SPANISH, *well - really* I CAN TELL THEM IN ENGLISH...Anyway boys, you were swell..I can't understand Bob Hope. The program is half over and ~~he hasn't~~--BOYS, I SAID YOU WERE SWELL, I'LL SEE YOU TOMORROW,..ADIOS, ADIOS.*manana*..I told Bob a thousand times, "We go on at four o'clock" .. The horse I only had to tell once.. You'd think that --

(SOUND: PHONE RINGS .. RECEIVER UP)

JACK: Hello.

ROCK: HELLO, BOSS, THIS IS ROCHESTER AGAIN.

JACK: How are you doing? Have you found Mr. Hope yet?

ATX01 0313420

ROCH: NO BOSS, AND I'VE LOOKED ALL OVER THE--
(SOUND: LOUD FAST WIND WHISTLE GOING BY)

ROCH: (EXCITEDLY) THAT'S HIM, BOSS, THAT'S MR. HOPE..HE JUST
WENT BY!

JACK: Well good..maybe you can--
(SOUND: LOUD FAST CAR GOING BY)

JACK: What was that?

ROCH: HIS CAR..IT'S TRYING TO CATCH UP WITH HIM.

JACK: Gee.

ROCH: I THINK YOU'RE IN LUCK, BOSS, HE'S HEADED IN YOUR DIRECTION.

JACK: Well, I hope he ~~can make it~~.

(SOUND: LOUD CRASH)

HOPE: (COMING ON STAGE) H'YA, JACK, SORRY I'M LATE.
JACK: BOB!
(APPLAUSE)

JACK: Well, Bob, I'm glad you finally--
Please I'll later. Thank you .. how do you do ..
HOPE: ~~Get away from the mike, boy..~~ How do you do, ladies and
gentlemen--

(INTO HOPE'S MONOLOGUE)

JACK: Bob...Bob..
HOPE: Oh, are you still here?
JACK: Of course, I'm here..This is my program.
HOPE: *Finally*, Which one are you, Lum or Abner?
JACK: Now, just a minute.. Look Bob, I've been waiting--
HOPE: Oh, hello, Don.
DON: Hello, Bob, it's good to see you again.

ATX01 0313421

HOPE: THIS IS BOB "PALM SPRINGS COWBOY" HOPE, SAYING I'VE BEEN OUT HORSEBACK RIDING ON THE DESERT WHERE THE COLORS TURN EVERY HUE. IN FRONT ORANGE, PINK AND GOLD AND IN THE REAR BLACK AND BLUE ... WELL, THIS ... YES SIR, THIS IS WESTERN WEEK AND I WENT ON ONE OF THOSE SUNRISE BREAKFAST RIDES THIS MORNING. YOU KNOW WHAT A BREAKFAST RIDE IS ... THAT'S WHEN EVERYBODY GETS UP AT DAWN AND PICKS A HORSE TO SLEEP ON ...

JACK: Now, Bob, Bob --

HOPE: PLEASE, PLEASE, NO AUTOGRAPHS ... THEY GAVE ... THEY GAVE ME A NICE HORSE TODAY. HE WAS SO SWAYBACKED THEY CALLED HIM HUDSON. YOU HAD TO STEP DOWN ONTO HIM ... WE LEFT SIX FOOTPRINTS AS WE WENT ALONG ... WHAT A HORSE! WHEN HE GOT TIRED OF RUNNING, HE JUST PULLED UP HIS LEGS AND ROCKED ...

JACK: Look, Bob, Bob ... we have stuff here ...

HOPE: PLEASE, I HAVE NO TIME FOR YOU. BUT THE WEATHER ...

JACK: Bob, don't ad lib, you're getting five cents a word ...

HOPE: MARY DID AND I'M ONLY ... I'M A GUEST, PLEASE. I'VE GOT MORE HERE. BUT THE WEATHER ... BUT THE WEATHER IS WONDERFUL HERE. THE AFTERNOONS ARE SO WARM YOU CAN GET A BAD CASE OF SUNBURN JUST HAULING HOME ENOUGH FURN. OIL TO GET THROUGH THE NIGHT ... STRANGE LETTERING ... SAY ... AND THIS SUN MAKES YOU SO LAZY ... THE RATTLESNAKES DON'T EVEN RATTLE ... THEY JUST REACH OVER AND TURN ON A CUGAT RECORD ... YES, THEY HAVE A NICE WIND THAT COMES UP HERE EVERY SO OFTEN. NICE WIND, I DON'T KNOW WHY SINATRA BOUGHT A HOUSE HERE ... HE SPENDS MOST OF HIS TIME WALKING BACK FROM INDIO ...

JACK: This, this is my program, please ...

HOPE: PLEASE ... FRANKIES HAS TO BE CAREFUL OF THE SUN. THE OTHER DAY HE GOT A FRECKLE ON HIS CHEST AND THREE RIBS CAVED IN ... AND THEY'RE SO

ATX01 0313422

PROUD OF THE HEALTHY CLIMATE DOWN HERE. IF SOMEONE DIES, THEY
DON'T BURY HIM, THEY JUST PROP HIM UP IN THE CHI CHI BAR AND
PEOPLE THINK HE'S WAITING FOR HIS THIRD ZOMBIE.

JACK: Bob ... Bob ...

HOPE: OH, ARE YOU STILL HERE?

JACK: Of course, I'm here ... This is my program.

HOPE: REALLY -- WHICH ONE ARE YOU, LUM OR ARNER?

JACK: NOW, just a minute ... Look Bob, I've been waiting --

HOPE: OH, HELLO, DON.

DON: Hello, Bob, it's good to see you again.

ATX01 0313423

HOPE: Good to see you, too..Say Don, I saw you in the parade yesterday.

DON: Me in the parade?

HOPE: Yes, wasn't someone riding you backwards?

JACK: Bob, that was a palamino ~~and~~ I was riding him backwards.

HOPE: Palamino?

JACK: Yes, that's a horse of another color. HA HA HA .. How was that, Bob?

HOPE: Fine, Lum.. How do you do, Ladies and gentlemen--

JACK: Now wait a minute..why don't you--

MARY: Hello, Bob.

BOB: Hello, Mary.

MARY: Say Bob, I heard you did wonderful business at the Paramount Theatre in New York.

HOPE: *Yah*, it was great, Mary..and after that I made personal appearance in Syracuse, ^{Cincinnati, Louisville, Kentucky} Troy, Schenectady, Pittsburgh, ^{St. Louis, Kansas City, and Denver.} Philadelphia, and Cleveland.

MARY: Really.

HOPE: And I'm also scheduled to appear in ^{Minneapolis, New York, L.A., San Francisco, and Seattle.} Kansas City, Des Moines, Denver, and Salt Lake City.

MARY: *Gee*, Bob, when do you expect to be home?

HOPE: I'm booked there Christmas Week.

JACK: Look, Bob--

HOPE: Oh, have you something to say, Cover Boy?

JACK: *Cover*, Cover Boy?

HOPE: *Yes*, I saw your picture on Quack.

JACK: *Bob*, That's Quick, not Quack.

HOPE: You looked like Donald Duck.

ATX01 0313424

JACK: Oh fine, thank you, Ah... now -
Thanks, Abner.. Now as long as you're --

DENNIS: Say, Mr. Hope, can I play golf with you and your friends,
again tomorrow?

HOPE: Yeah, yeah,
Yes yes, kid, you can play with us any time you want to.

JACK: Dennis..you play golf?

DENNIS: Uh huh, and Mr. Hope says I'm playing better all the time..
Yesterday he let me carry two bags.

JACK: But Dennis, you're not--

HOPE: Jack, he's happy, let him alone.

JACK: Okay..Say, Bob, how about you and I having a game of golf
tomorrow?

HOPE: ~~uh~~ Fine, Jack..the usual wager?

JACK: Yes, that makes a nice interesting bet.

MARY: What do you usually play for?

HOPE: A writer a hole.

JACK: And I'll tell you what, Bob..I'll get George Burns and Al
Jolson, and we'll have a foursome.
~~and Jack~~

HOPE: Can't you get someone else instead of Jolson..He and I
don't play golf together any more.

JACK: Why..what happened?

HOPE: ~~uh~~ Look, Jack, would you play golf with a man who whistles
when you tee off, kicks the ball to improve his lie..and
cheats on the score?

JACK: No, I certainly wouldn't.

HOPE: Well, neither will Jolson.
~~You see, when you stick to the script it isn't bad either.~~

JACK: Oh...Well, in that case, I don't blame you for--

(SOUND: PHONE RINGS)

ATX01 0313425

JACK: Now who's that?
(SOUND: RECEIVER UP)

JACK: Hello? ... What? ... Portland, Oregon, calling Bob Hope?
.... Bob, it's for you.

HOPE: HOLY SMOKE, NO WONDER THEY'RE CALLING, LOOK WHAT TIME IT IS!

JACK: Huh?

HOPE: *Well*, It's four-twenty-seven and I have to be in Portland by
a quarter to five.

JACK: A quarter to five? Well Bob, that's ridiculous, you
can't make it.

HOPE: Oh yes I can.
(SOUND: KNOCK ON DOOR)

HOPE: COME IN.
(SOUND: DOOR OPENS)

MEL: Mr. Hope?

HOPE: Yes.

MEL: Your flying saucer is ready. *Mario*.

HOPE: I'll be right there..SO LONG, JACK.

JACK: BUT BOB--

HOPE: SO LONG, LUM.
(SOUND: FAST WIND WHISTLE GOES OFF .. DOOR SLAMS)

(APPLAUSE)

JACK: How do you like that..Not only is he late getting here,
but when he does show up, he doesn't stay long enough
to--

LAMBERTO: Que now pague para irnos.

MARIO: Te dije que no now hiba a pagar nada.

CHUEY: Que se Puede esperar de un hombre como JACK BENNY.

ATX01 0313426

JACK: Now wait a minute fellows, wait a minute.. I told you I'd take care of you tomorrow..MANANA..MANANA...PLEASE FELLOWS, MANANA!

LAMBERTO: Lum says Manana.

JACK: Oh quiet .. come on, Mary, let's rush over to the Maternity Hospital. I want to get some dates.

(APPLAUSE AND PLAYOFF)

RTX01 031342Z

DON: Jack will be back in just a moment, but first ...

ATX01 031342B

THE JACK BENNY PROGRAM
SUNDAY, MARCH 26, 1950
CLOSING COMMERCIAL

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

SHARBUCK: Scientific tests prove Lucky Strike is milder than any other principal brand of cigarettes!

HIESTAND: Scientific tests prove Lucky Strike is milder than any other principal brand of cigarettes!

SHARBUCK: That fact is verified by an independent consulting laboratory with more than fifteen years' experience in cigarette research. The report from the consulting laboratory stated -

VOICE: Based on our analytical findings, it is our opinion that Lucky Strike cigarettes are the mildest of the six major brands tested!

HIESTAND: LS - MFT
LS - MFT

SHARBUCK: Lucky Strike means fine tobacco ... that's why with every Lucky, you get the rich taste of fine, light, naturally mild tobacco. Yes, smoothness and mildness with never a rough puff!

HIESTAND: Just listen to the words of Mr. Dan Currin, for twenty-six years an independent tobacco warehouseman from Oxford, North Carolina. Recently he said -

VR

ATX01 0313429

THE JACK BENNY PROGRAM
SUNDAY, MARCH 26, 1950
CLOSING COMMERCIAL - (CONTINUED)

EXPERT: As far back as I can recollect I've seen the makers of Lucky Strike buy fine tobacco that's sure as shooting to smoke fine. I've been a Lucky Strike smoker myself for twenty years.

SHARbutt: So smoke a Lucky. Prove to yourself what scientific tests prove -- Lucky Strike is milder-than any other principal brand of cigarettes!

Hiestand: Let your own taste and throat be the judge -- for smoothness and mildness, there's never a rough puff in a Lucky Strike -- so round, so firm, so fully packed. so free and easy on the draw.

VB

ATX01 0313430

(TAG)

JACK: Ladies and gentlemen, I want to thank Bob Hope for this Brief Encounter..He will soon be seen in his new Paramount picture called "Fancy Pants" from the sunsuit of the same name...Come on, Mary...YOU CAN OPEN THE DOOR NOW, ROCHESTER.

(SOUND: DOOR OPENS)

ROCH: LEMONADE..GET YOUR ICE COLD LEMONADE HERE..TWENTY CENTS
A GLASS..ICE COLD LEMONADE.

GEORGE: (NEIGHS)

JACK: Rochester, stop that horse from drinking out of the bowl!..
Come on, Mary.

LAMBERTO: Que nos pague para irnos.

JACK: BOYS, I TOLD YOU, MANANA, MANANA..HERE, HAVE A GLASS OF LEMONADE.

(APPLAUSE AND PLAYOFF)

DON: Ladies and gentlemen, hundreds of thousands of boys live in crowded neighborhoods and unattractive homes in our cities and towns. Their free time is spent on the streets. These boys need a chance to overcome their handicaps and Boys' Clubs provide them with such an opportunity. So please support your local Boys' Club. And remember, "An Investment in Boys is an Investment in America's future." Thank you.

THIS IS C.B.S. -- THE COLUMBIA BROADCASTING SYSTEM.

A1X01 0313431